ARTHUR KORN, 1892?-

GLASS

IN MODERN ARCHITECTURE
of the Bauhaus Period

New York

GEORGE BRAZILLER

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CONTENTS

Foreword 5

DENNIS SHARP

Introduction 6

ARTHUR KORN

Illustrations 10

Index 143

FOREWORD

Dennis Sharp

This book was originally published in 1929 under the title, *Glas im Bau und als Gebrauchsgegenstand,* by the Berlin publisher Ernst Pollak.
The book's appearance in 1929 was timely. The Werkbund had held its highly successful exhibition of housing projects at the Weissenhof Settlement in Stuttgart two years earlier and the formation of CIAM had taken place at La Sarraz the previous year. Both these events contributed to a consolidation of the ideas for a 'new practicality' in architecture.

Arthur Korn's superb picture book of the buildings of that period offers an invaluable record of the achievements of the architects who saw a great potential in the use of glass and concrete. Korn was deeply committed to the new architecture and his book displays a perceptive awareness of the work that was going on all round him. Korn's keen eye for masterly building, the well designed detail and the beautiful object can be seen in the selection of the illustrations which range from a simple lamp bulb from Pintsch to the ambitious projects of the Russian Constructivist architects. In between, the now familiar buildings of the Heroic Period are featured: Mies van der Rohe's glass architecture projects and his apartment block for the Weissenhof Exhibition; Le Corbusier and Pierre Jeanneret's houses; the first stage of the Van Nelle factory at Rotterdam by Brinkmann and Van der Vlugt; buildings and projects by the Luckhardt Brothers, Otto Haesler, Oldrich Tyll of Prague and most significantly the outstanding tuberculosis sanatorium at Hilversum by the Dutch architect J. Duiker. Characteristically there are no 'doubtful modern' buildings in this book and no overtly fanciful designs among the projects. The buildings illustrated show the purity of the so-called 'International Style' of the late twenties in which ornament had been successfully eliminated, eclecticism cured and a simple, yet bold geometrical basis accepted for architectural form. With the designers' desire for simplicity, glass offered remarkable possibilities. It opened up interior and external space, it offered large reflective surfaces, a clean finish, the window wall, and a screen for night illumination.

Apart from the numerous illustrations of contemporary buildings and projects Korn also included in his book a number of articles, written by specialists, on *Luxfer* glass prisms, glass mosaics and glass painting. Although they were of considerable importance in the first edition they have been omitted from this present volume because of their technical nature and because developments in glass construction since the twenties have outdated them. However, the illustrations are still pertinent.

In the same year that Korn's book appeared, K. W. von Schulze published his *Glas in der Architektur der Gegenwart* which also indicated the interest and trust architects had in a material that could be turned to real creative use. Both books showed the use of glass as a logical extension of the ideas that were implied almost eighty years earlier in Paxton's Crystal Palace. The architect had, almost paradoxically, become the creative engineer—a mechanistic aesthetician. The material itself was not without poetry, and Korn remarks in his introduction that 'glass is an altogether exceptional material, at once reality and illusion, substance and shadow: it is there yet it is not there.' A similar but rather more romantic interest in glass as a building material had been advocated by avant-garde circles in Berlin immediately after the First World War. Bruno Taut, the virtual leader of the extremist architectural front in the post-war period, had demonstrated the design possibilities of glass in his domed pavilion, erected for the German glass industry, at the Werkbund Exhibition at Cologne as early as 1914. He had found a mentor in the old Expressionist poet Paul Scheerbart who dreamt of a day when a new glass architectural paradise would become reality. Scheerbart's vision was of an highly coloured environment of thick glass walls, glass floors, glass ceilings and stairs. He published his ideas in a little book called *Glasarchitektur* in 1914, claiming that architecture should be freed from the confines of rigidly enclosed spaces. 'We can only do this' he wrote, 'by introducing a glass architecture that admits the sunlight, the moonlight, and the light of the stars into the room . . . through as many walls as possible, which are to consist entirely of glass—coloured glass.'

Arthur Korn's views clearly owe something to the intense interest generated by Taut and his colleagues of the Berlin Glass Chain Group in glass construction, but he had little sympathy with the romantic dreams its participants shared. His sympathy was—and still is—with the triumph of an idea in practical reality. His book is a testimony of such an achievement in his own work and in that of his contemporaries.

INTRODUCTION Arthur Korn

To this edition

When this book was written about forty years ago outstanding buildings like the Barcelona Pavilion (1929) by Mies Van der Rohe or the Boot's Factory, Nottingham (1932) by Sir Owen Williams did not yet exist. Yet it contained the best buildings in glass by Mies, e.g., the competition Friedrichstrasse, Berlin (1922), a mushroom construction planned in free-shaped curves and a dreamlike exhibition of coloured plate-glass rooms for an annexe to the Weissenhof-siedlung in Stuttgart (1927).

Since then, glass buildings have appeared all over the world, particularly in the U.S.A. and England. The Vickers Tower, Castrol House and New Zealand House in London to mention just a few together with the United Nations Building, the Seagram and Lever Buildings in New York have changed the character of the existing Towns.

The use of glass has become a mass-phenomenon most significant in the design of shops and in the 'prestige' vestibules to the new office blocks producing what Lissitzky would have called 'Infinite Space'. 'The continuity of space is thus established in a singular way in contrast to all other materials'.

The three-dimensional effect which was established some forty years ago as a new and outstanding feature of glass has become more conscious to-day and it is to be expected that further developments towards the potential qualities of this material may discover new possibilities in the near future.

To the first edition

Glass is an extraordinary material. It gave us the beauty of mediaeval stained glass windows. Tightly held between supporting piers they opened a door to allow a glimpse of paradise in luminous colours from the shadow of the grave.

Nothing has been lost from the richness of those earlier creations, but glass has now been associated with other materials to meet new functions. A new glass age has begun, which is equal in beauty to the old one of Gothic windows.

Up to the present time glass has been a secondary building material, which remained subservient in spite of all its intrinsic ornamental strength, in spite of its crucial position in the interplay of structural forces, in spite of its underlining contrast with the masonry of the walls. The contribution of the present age is that it is now possible to have an independent wall of glass, a skin of glass around a building; no longer a solid wall with windows. Even though the window might be the dominant part—this window is the wall itself, or in other words, this wall is itself the window. And with this we have come to a turning point. It is something quite new compared to the achievements through the centuries . . . it is the disappearance of the outside wall—the wall, which for thousands of years had to be made of solid materials, such as stone or timber or clay products. But in the situation now, the outside wall is no longer the first impression one gets of a building. It is the interior, the spaces in depth and the structural frame which delineates them, that one begins to notice through the glass wall. This wall is barely visible, and can only be seen when there are reflected lights, distortions or mirror effects.

Thus the peculiar characteristic of glass as compared to all materials hitherto in use becomes apparent: glass is noticeable yet not quite visible. It is the great membrane, full of mystery, delicate yet tough. It can enclose and open up spaces in more than one direction. Its peculiar advantage is in the diversity of the impression it creates. Only in recent years has it been realised that this material opens quite a new range of possibilities to the architect. A few examples may illustrate what I mean. If we take, for example, the Bauhaus in Dessau by Walter Gropius, or the buildings by Mies van der Rohe, or the design for the Kopp & Joseph shop by Arthur Korn, we notice quite different aims behind the use of glass.

1) In the office block by Mies van der Rohe (p.12) and the workshop at Dessau (p. 17) the visible depth behind the thin skin of glass is the exciting factor.

2) In the curved office block by Mies van der Rohe (p. 10), the strength of the outer skin with its reflections and mirror effects, as well as the curvature of the smooth glass surface as such, is predominant.

3) With the Kopp & Joseph shop by Arthur Korn, apart from the spatial articulation, the strong colour effects behind an invisible screen are specially emphasised. Here the glass skin is no longer of any visual importance but purely a medium to form a barrier against the weather etc.

When looking at these various possiblities we realise that new rules are at work here, different from those of the past. Glass has an extraordinary quality which enables it to render an outside wall practically non-existent, when one compares such a wall to those made of other materials—stone, wood, metal or marble—all of which form solid barriers.

Obviously, the opening up and perforation of a wall has been an aim and a problem for a considerable time and in some instances solutions were found which even made the interior of a building visible from without, but never before did man succeed in enclosing and dividing up space by a single membrane. It is this membrane which really encloses a building, but only with certain qualities of a solid wall, such as defence against temperature variation and noise, as well as the provision of safety. This is not a purely imaginary wall as it is in the case of the regular rhythm of columns around a classical temple.

It is evident that a material of such qualities requires the building itself to be remodelled, conceived in a revolutionary way. The building by Mies van der Rohe, a structure of unusual and perfect clarity, is based on new and different rules for the use of glass. There is evidence of a new structural concept where all load-bearing elements are kept within the core of the building, leaving the outside wall free to be nothing but a wrapping to enclose and to allow light to penetrate. This function is just the peculiar characteristic of glass, which in this formula shows itself to be at the same time a medium for the penetration of light and a skin for a building, reflecting the sparkling of its own lights and heightening the effect through the occasional glimpses of the load-bearing supports in its interior.

Even if the intensity of colour effects of the new neon lights compete with the strength of those of the old Gothic windows, they are both two-dimensional coloured surfaces only. The new characteristic of glass is evident only when it opens up views deep into the inside of the building, thus exploiting its peculiar property through its position. It is only here that it can show in all its purity the strength of this sophisticated, yet in a way simple, characteristic. Compared with this special and individual property, all other effects of glass—colourful, brilliant and stimulating—are of secondary importance.

The disappearance of the outside wall of a building has its counterpart in a similar process inside. Partitions dissolve into glass walls. This can be observed in various examples, as for instance in the girls' hostel in Prague by Tyll (p. 50) where one passes glass partition after glass partition and meets the same fullness of light inside as in the street outside. Where solutions like this are also coupled to a process of eliminating as many solid walls as possible in the core of a building, delicate structures emerge such as the house for the co-operative by Le Corbusier (p. 19) or the sanatorium at Hilversum by Duiker (p. 55).

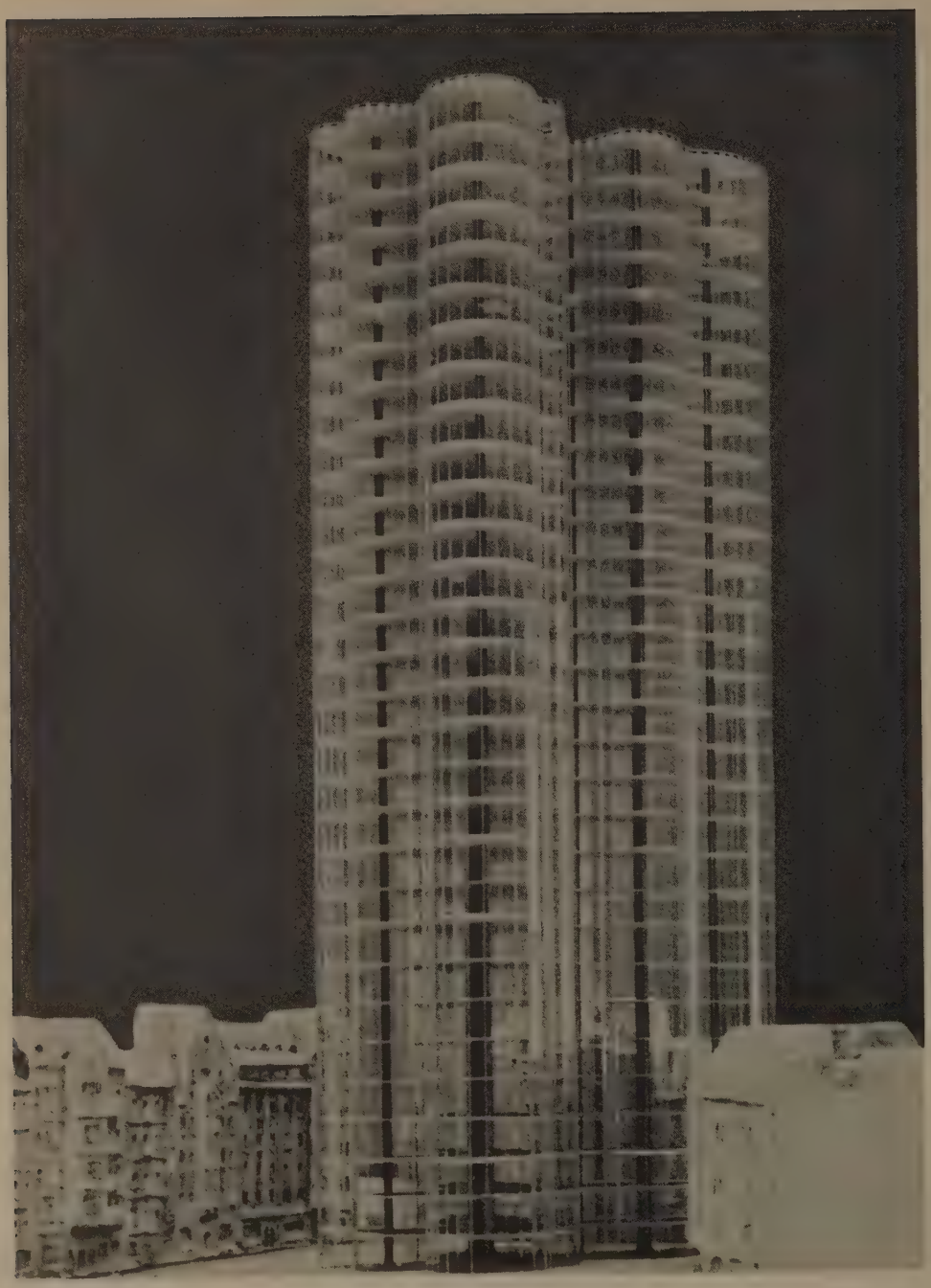
The qualities of the architectural concept which have proved both new and lasting have also been evident in the approach to the designing of shops. Here again the tendency to utilise the two-storey skin effect for visual penetration into depth offered possibilities other than the flatness of former shop windows.

Novel developments followed in the area of large-scale advertisements and hoardings in the townscape. Today, it is possible to show these to similar advantage by daylight and during the night with the aid of glass bricks and large sections of sheet glass which can be covered by signs and lettering up to fifty feet high. These large glass surfaces can glow with a diffuse light by night as in the staircase tower in Magdeburg by Carl Krayl (p. 46), where the large signs hardly impede the penetration of daylight. With the help of these large glass surfaces it is now possible to have much greater freedom for advertising designs which hitherto had to be hemmed in between the spandrel panels below window cills.

The window as the structural element of the large glass surface had to be redesigned from basic principles. This was done not only because of the general tendency to reconsider and redesign each of the few basic elements of the modern building, but also because the window is the most exposed element in an outside wall, and furthermore, because a window has to be moveable with a frame as thin as possible. This is the reason why quite a number of new window constructions appeared on the market—both casement and sliding windows. One of these new con-

structions is shown in the example by a Swiss architect (Artaria & Schmidt p. 69). With the advance of glass as a building material its use for other purposes also increased. Apart from its extensive use for light fittings, it is being used for the sake of its intrinsic beauty, its hygenic, hard and protective surface in conjunction with furniture of various kinds. The glass table by Marcel Breuer (p. 120) is a good example in this connection. But glass is also used for the manufacture of cooking utensils in the form of fire-proof dishes and other glassware, including intensely refined test tubes and complicated laboratory glass vessels, and these show the wide scope of its use and its form. It is just in these admirable shapes and forms that we see how much we can still expect if one day men are to succeed in extending these creations into the realm and dimension of large buildings with suspended pipes in spirals and glass tubes to take staircases and escalators.

The object of writing this book was to point to new opportunities which are still dormant in glass. The technical details of how these may be put into practice can be left to the experts to put into words.



MIES VAN DER ROHE. PROJECT: A GLASS SKYSCRAPER, 1920-21. MODEL.

MIES VAN DER ROHE. PROJECT: THE ADAM BUILDING, BERLIN, 1928.

ABOVE: MIES VAN DER ROHE. PROJECT: GLASS AND STEEL OFFICE BUILDING FOR THE FRIEDRICHSTRASSE, BERLIN. 1919.

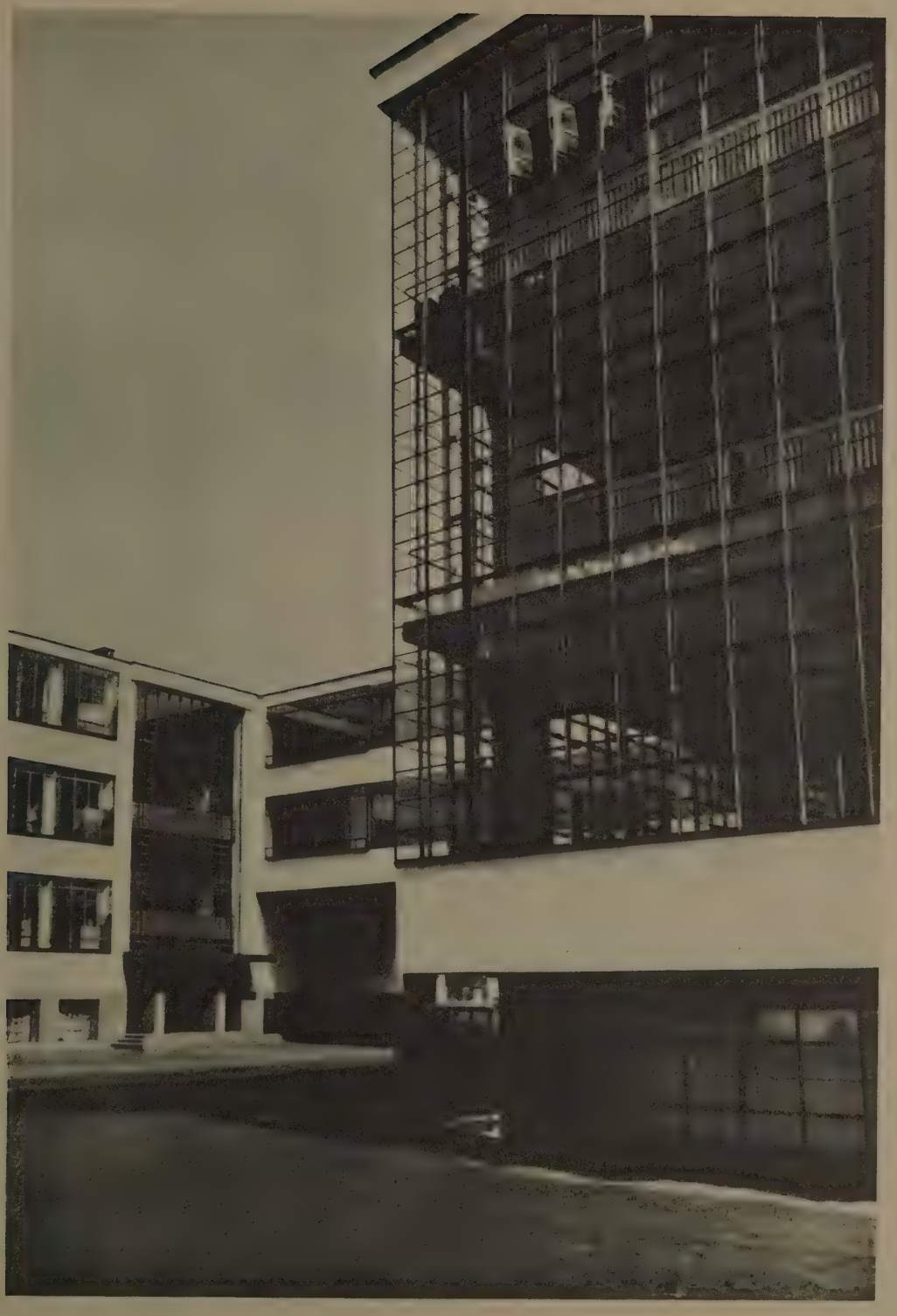
ABOVE LEFT: MIES VAN DER ROHE. PROJECT: BANK BUILDING, STUTTGART, 1928.

LEFT: MIES VAN DER ROHE. PROJECT: AN OFFICE BLOCK IN REINFORCED CONCRETE AND GLASS. 1922.

WALTER GROPIUS. BAUHAUS, DESSAU. VIEW FROM NORTH.

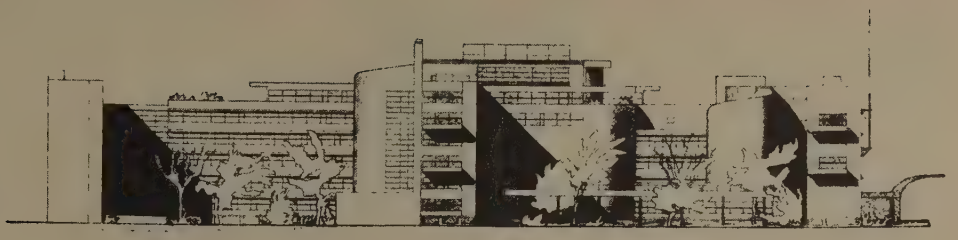
WALTER GROPIUS. BAUHAUS BUILDINGS, DESSAU. 1926.
INTERIOR OF ADMINISTRATIVE BLOCK.

WALTER GROPIUS. BAUHAUS, DESSAU. WORKSHOP WING.

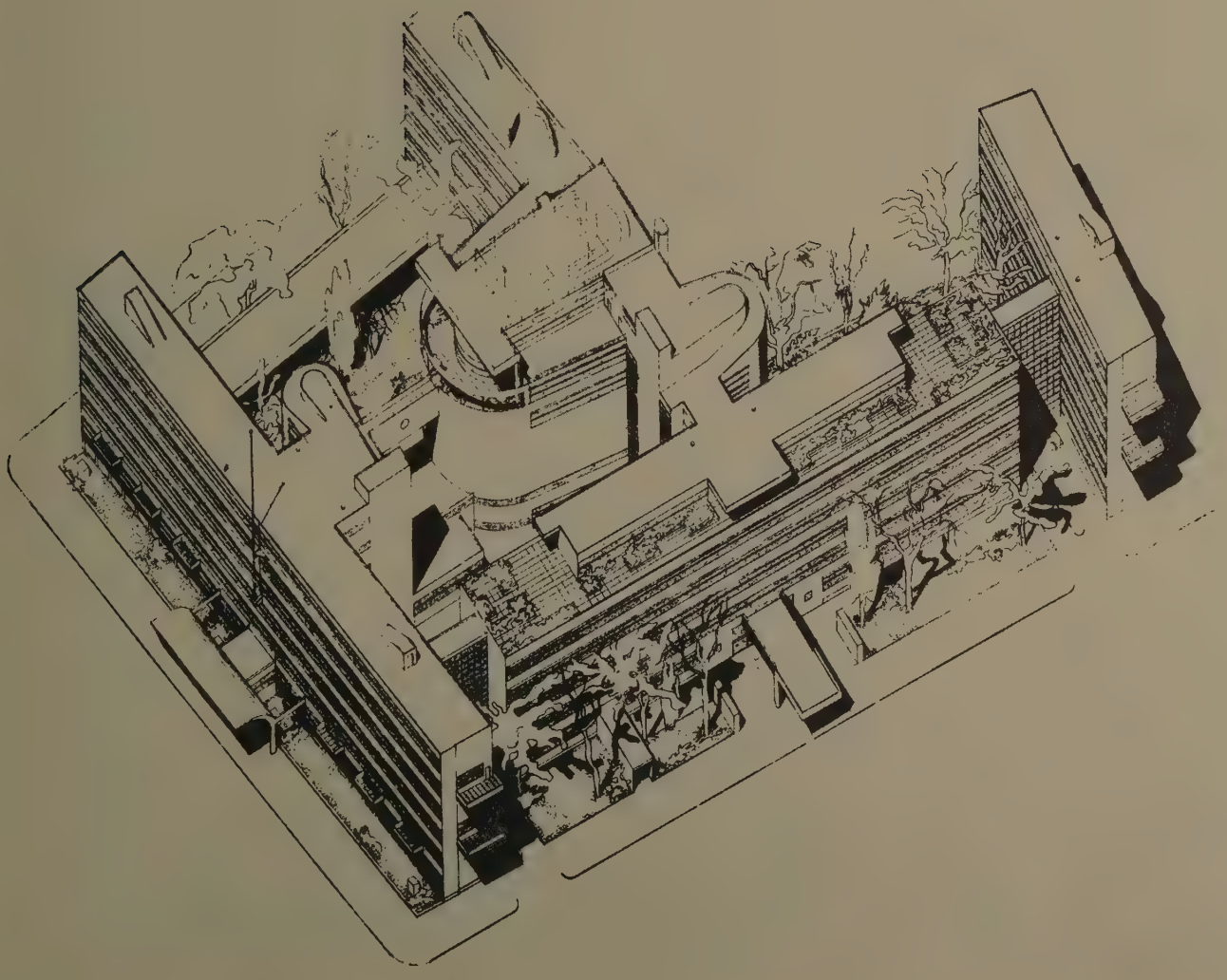


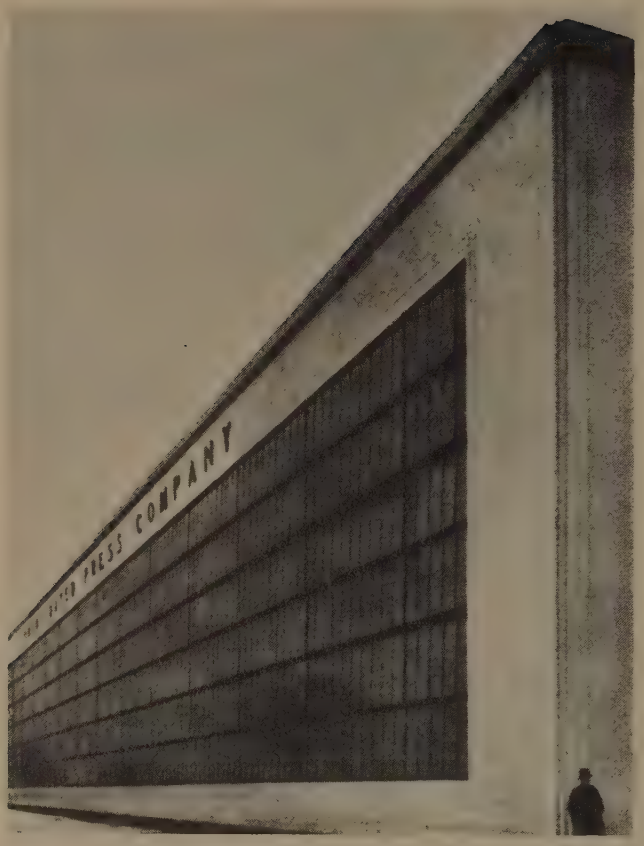
WALTER GROPIUS. BAUHAUS, DESSAU. WORKSHOP WING.

WALTER GROPIUS. OFFICE BUILDING, WERKBUND EXHIBITION, COLOGNE, 1914 (DESTROYED).



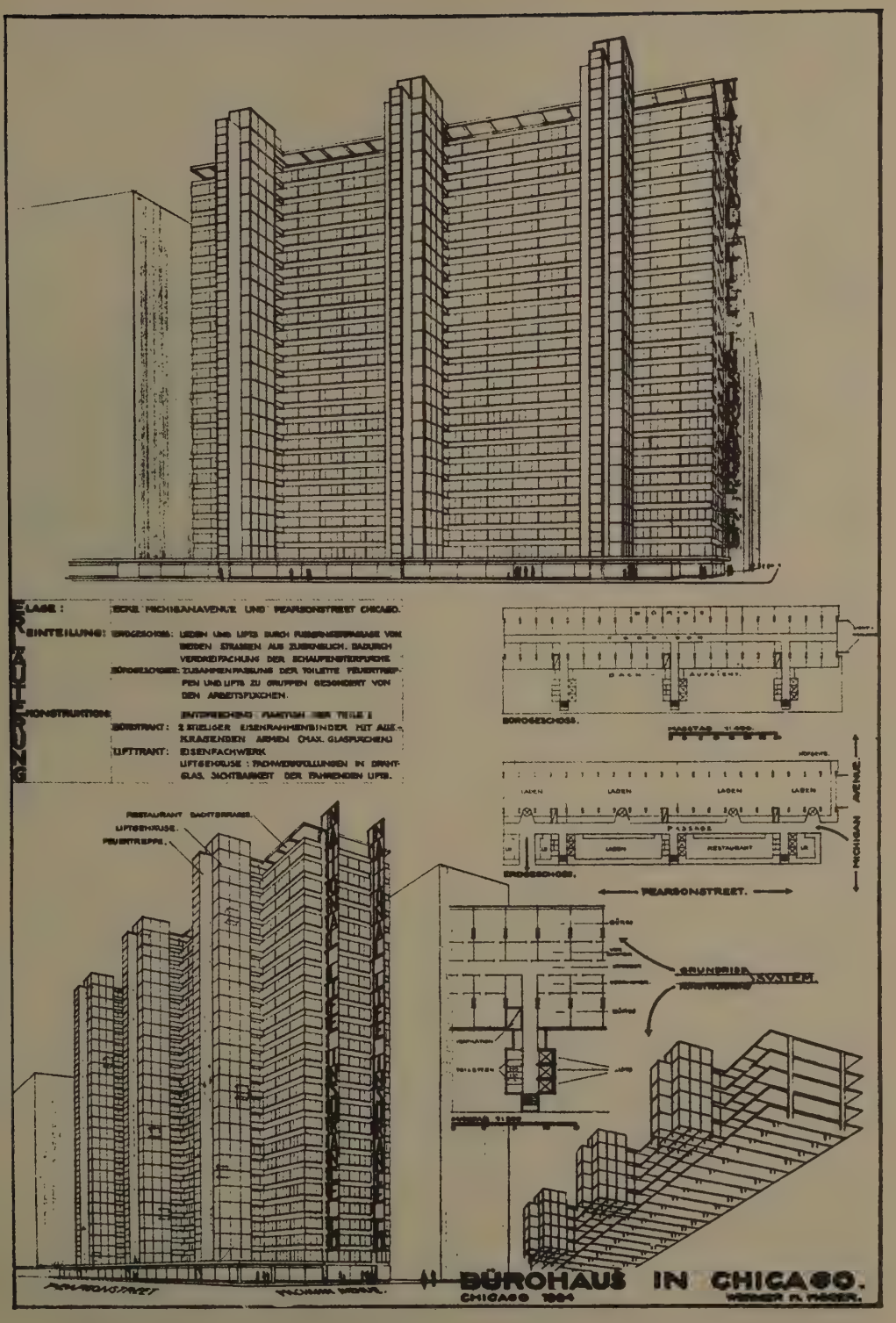
LE CORBUSIER AND PIERRE JEANNERET. CENTROSOYUS BUILDING, MOSCOW. 1928. (PROJECT 1.)



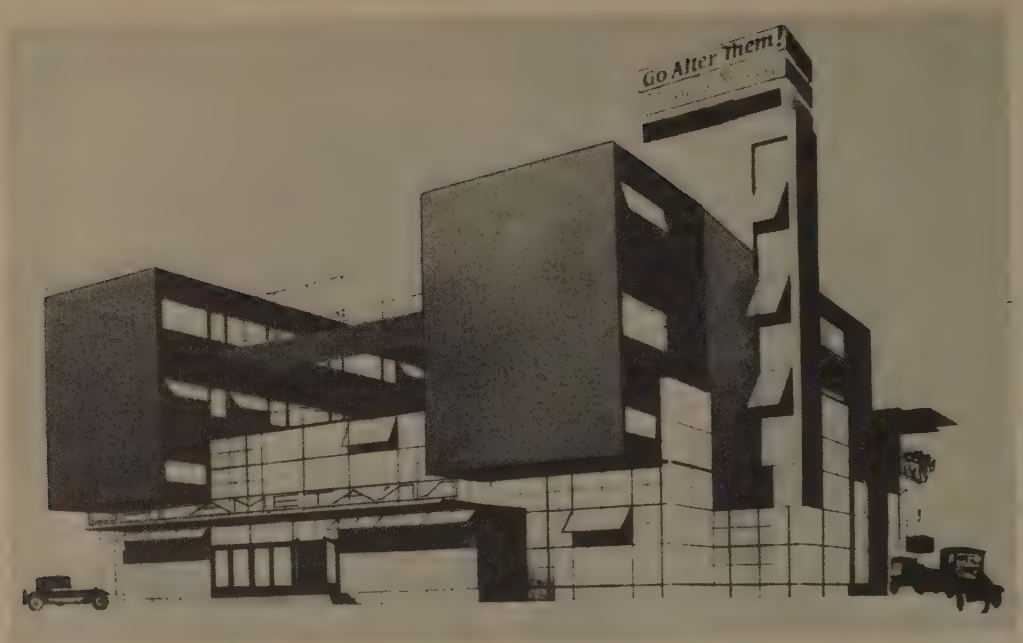


FACTORY, HASTINGS, MICHIGAN, U.S.A.

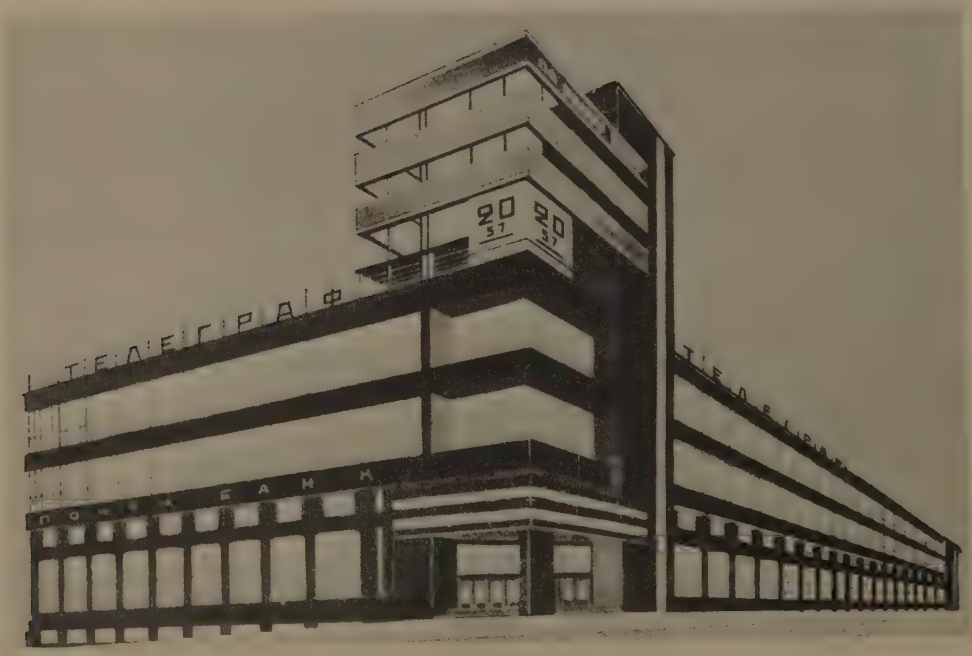
J. A. BRINKMANN AND L. C. VAN DER VLUGT. VAN NELLE TOBACCO FACTORY, ROTTERDAM. 1928–30.
UNDER CONSTRUCTION.



WERNER H. MOSER. PROJECT: CHICAGO OFFICE BUILDING. 1924.



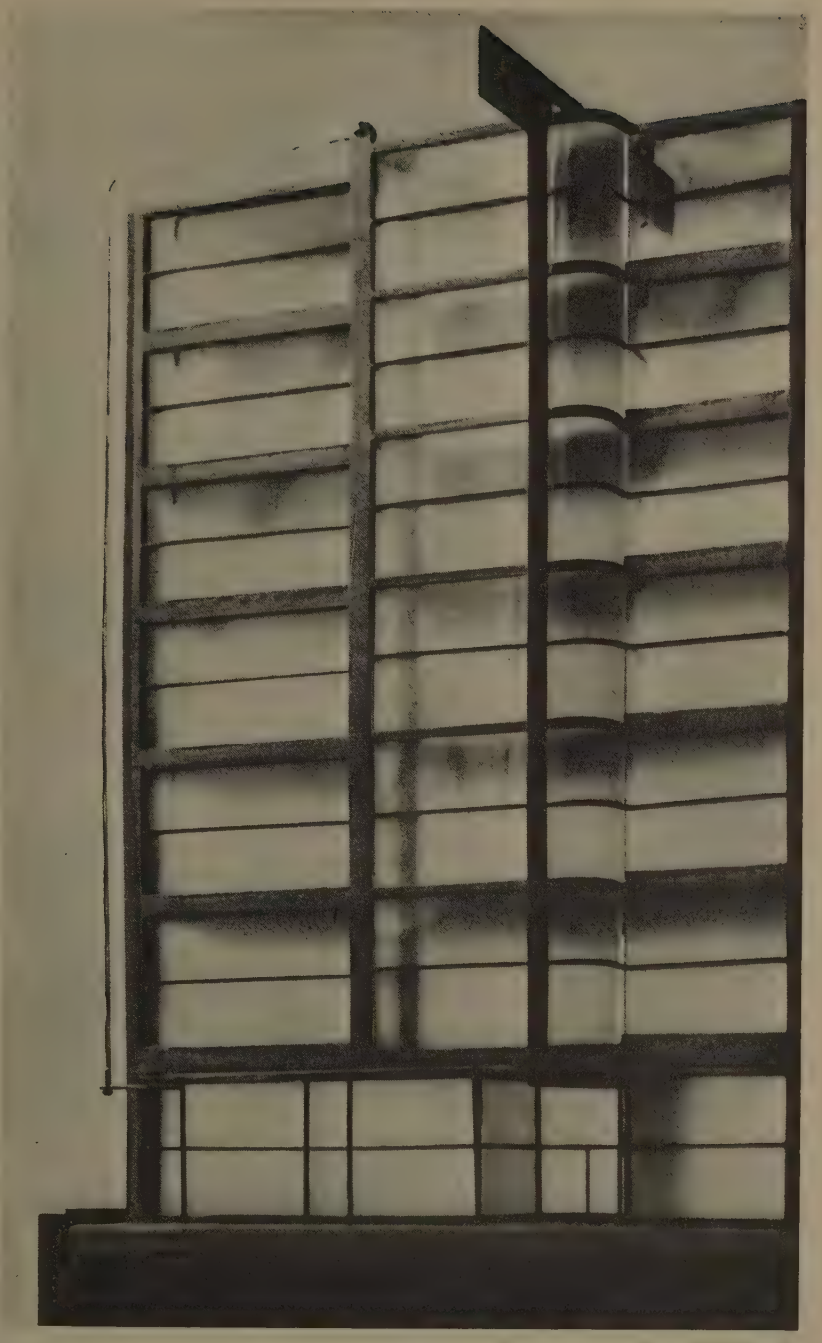
M. GINSBURG. FACTORY AND OFFICE PROJECTS.



W. A. AND A. A. VESNIN. PROJECT:
DEPARTMENT STORE, MOSCOW.

ABEL AND MEHRTENS.
WAREHOUSE, COLOGNE.

BOHUSLAV FUCHS. SHOP
AND OFFICES, BRUNN.

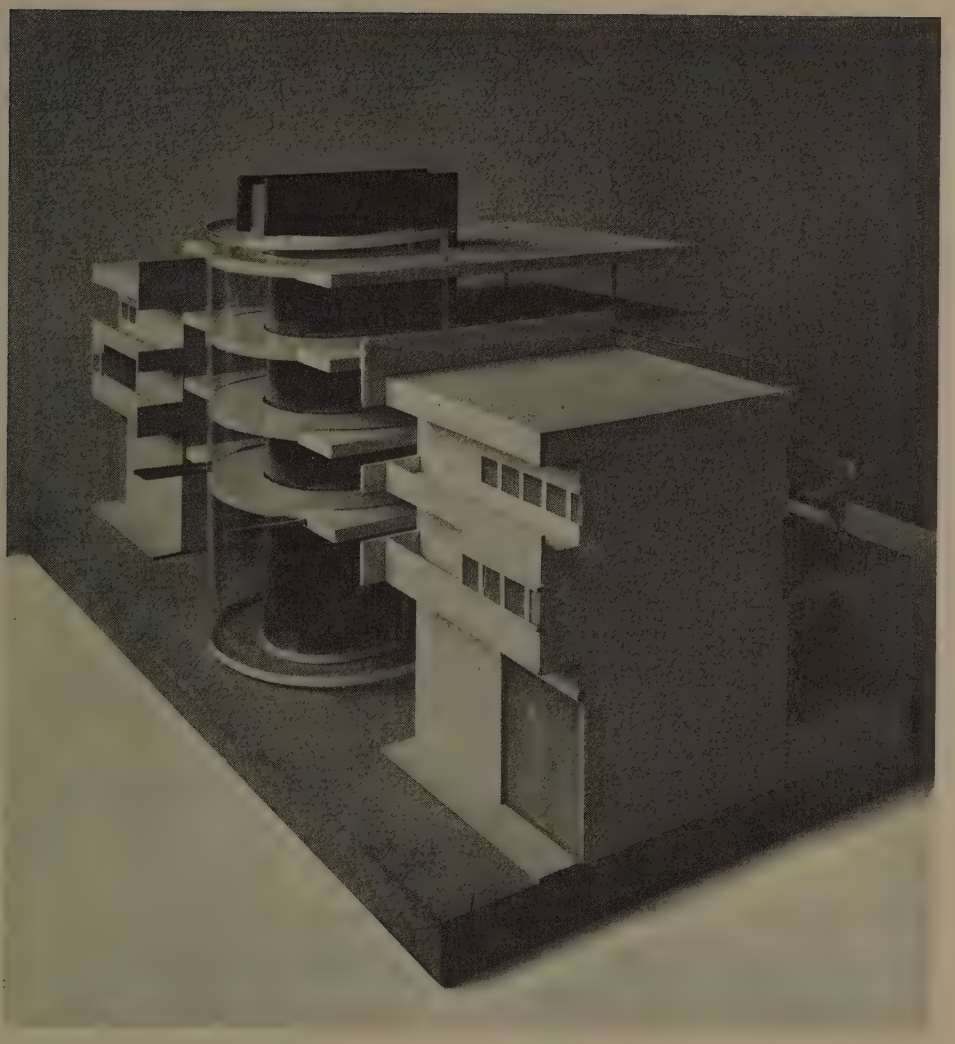


TOP:
ARTHUR KORN AND SIGFRIED WEITZMANN. OFFICE
BUILDING PROJECT FOR FROMM, FRIEDRICHSTRASSE,
BERLIN, C. 1927.

COÖPERATIE
DE VOLHARDING

J. W. S. BUYS. 'DE VOLHARDING'
CO-OPERATIVE BUILDING, THE HAGUE.

ERICH MENDELSOHN. COMPETITION PROJECT: MOSSE PAVILION, THE PRESS EXHIBITION, COLOGNE, 1928.



ARTHUR KORN, AND SIGFRIED WEITZMANN. MIDDLE SECTION OF A BUSINESS CENTRE, HAIFA, 1924.

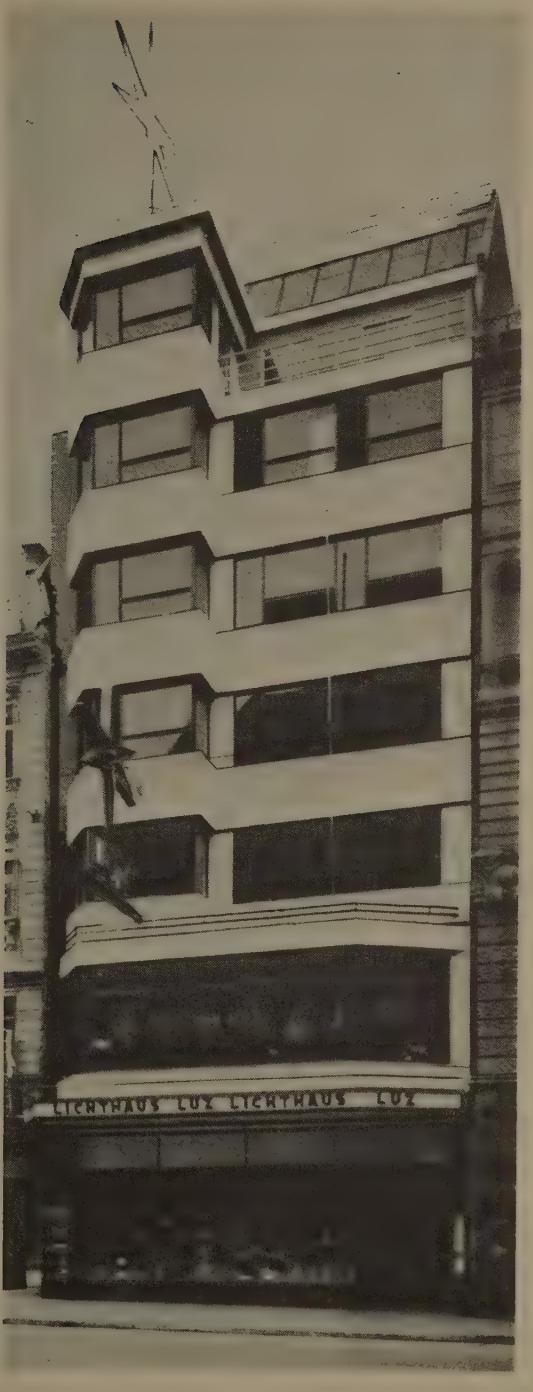
WASSILI AND HANS LUCKHARDT AND ALFONS ANKER.
PROJECT: OFFICES, TAUENTZIENSTRASSE, BERLIN, 1925.

WASSILI AND HANS LUCKHARDT AND ALFONS ANKER.
TELSCHOW HOUSE, BERLIN, 1929.

WASSILI AND HANS LUCKHARDT AND ALFONS ANKER.
KÖNIGIN-BAR AND OFFICE BUILDING, KURFÜRSTENDAMM,
BERLIN, 1929.

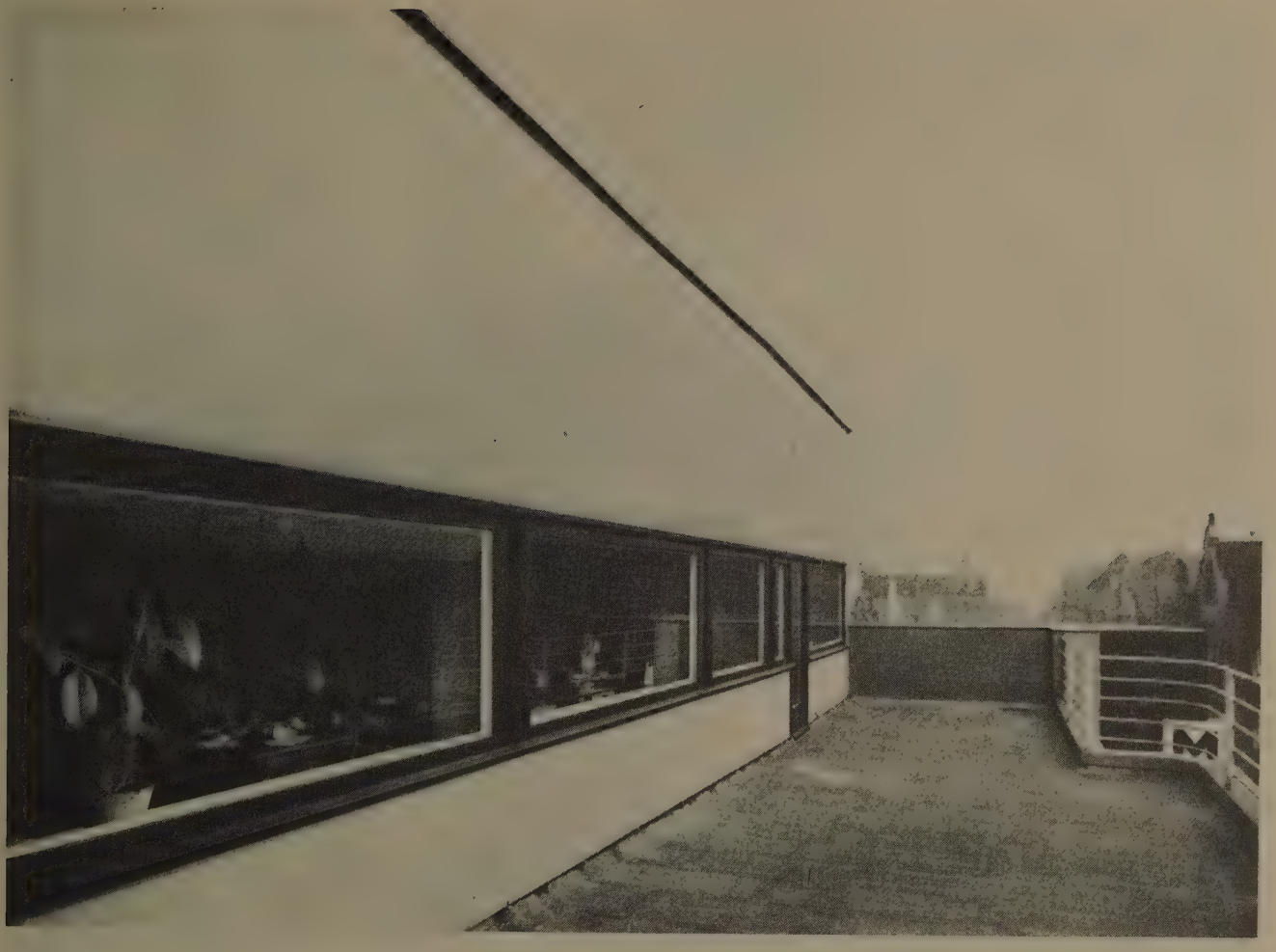
WASSILI AND HANS LUCKHARDT AND ALFONS ANKER.
OFFICE BUILDING, TAUENTZIENSTRASSE, BERLIN, 1925.

BRUNO PAUL. SINN DEPARTMENT STORE, GELSENKIRCHEN.
THE FACADE IS IN GREEN OPAQUE-GLASS.

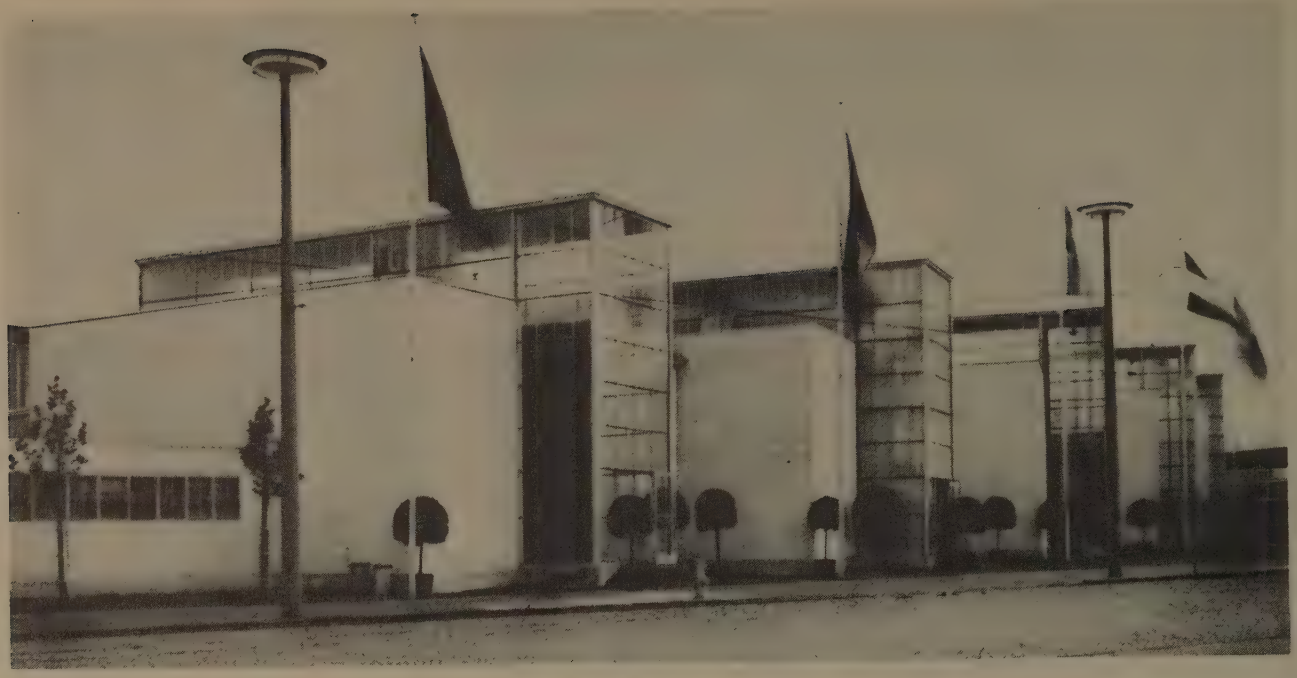


RICHARD DÖCKER. SHOP AND OFFICES FOR 'LUZ' ELECTRICS, STUTTGART.

Herz.

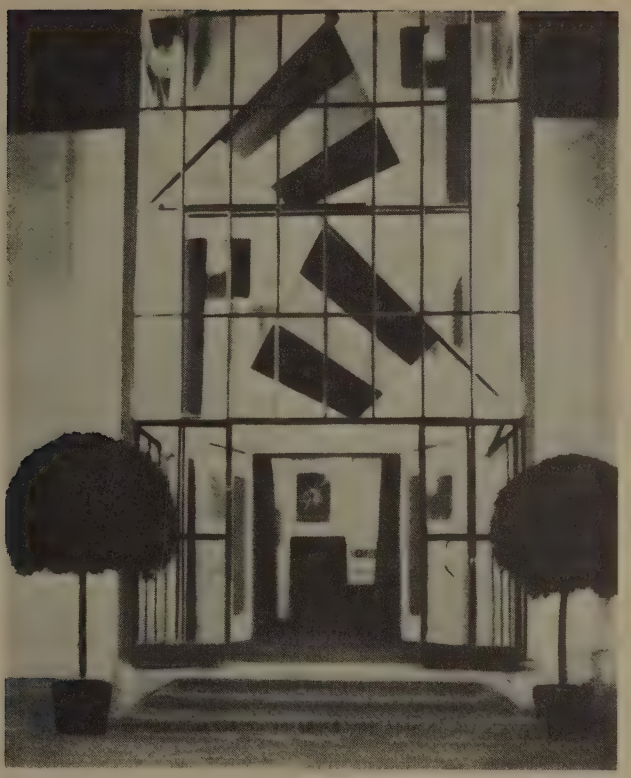


ADOLF RADING. MOHREN PHARMACY, BRESLAU. ABOVE: ROOF LEVEL.

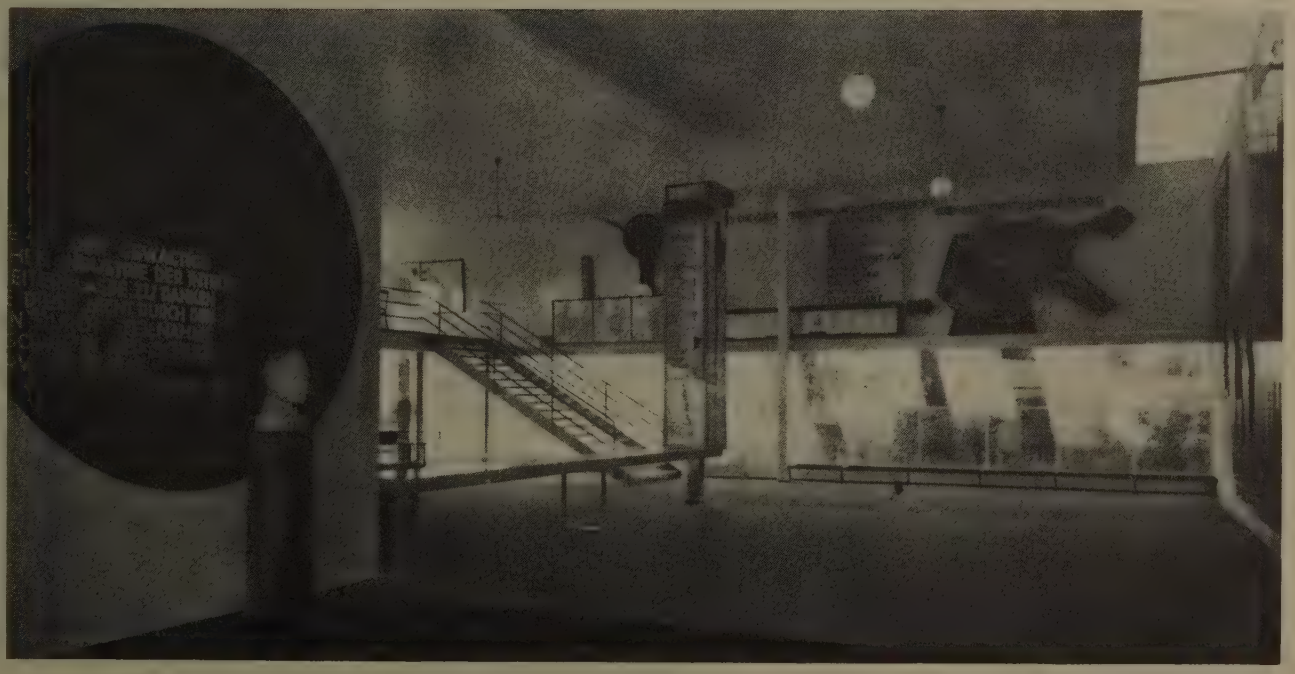


ADGB

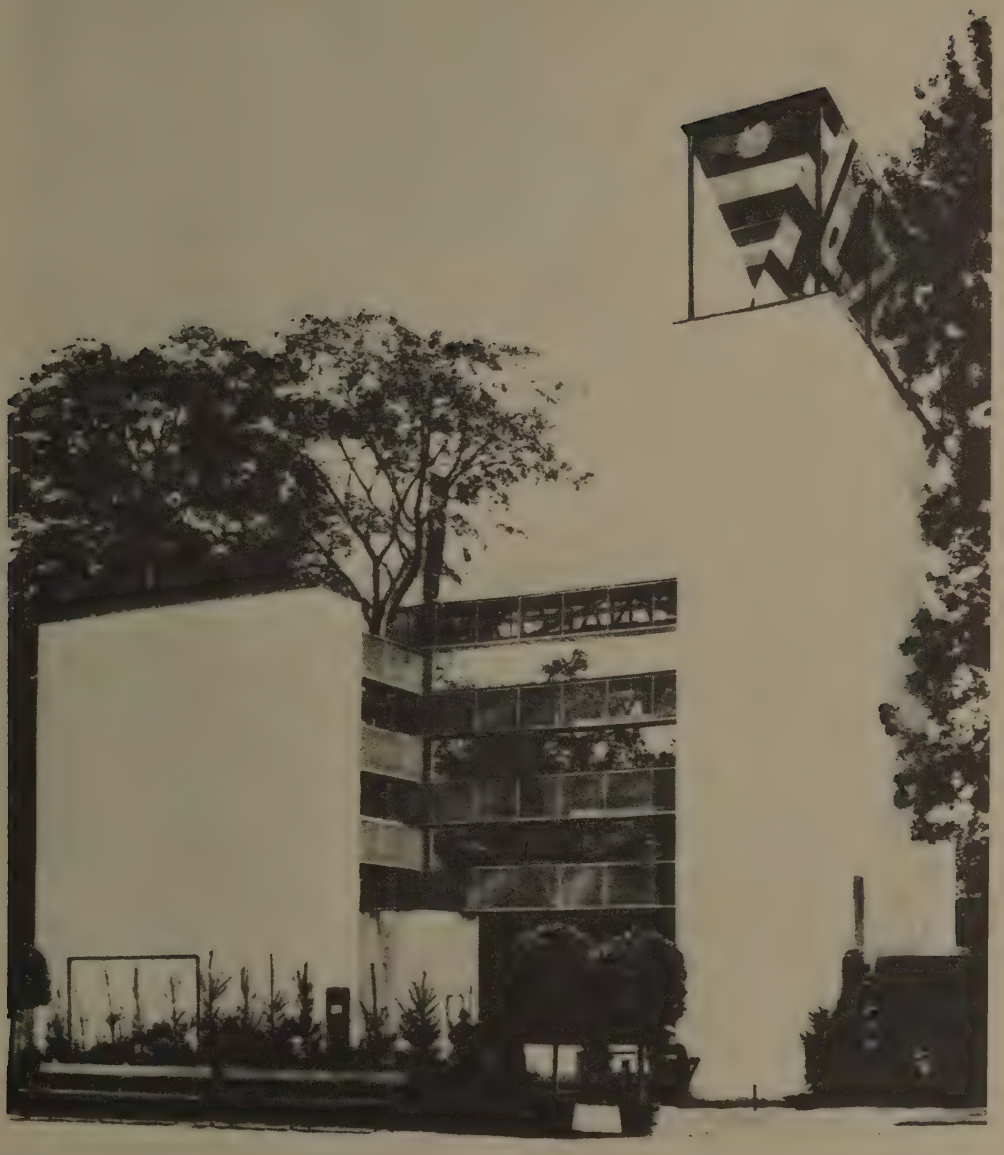
ABOVE:
THE NATIONAL PAVILIONS AT THE PRESS EXHIBITION, COLOGNE, 1928.



BELOW:
HANS SCHUMACHER. ADGB PAVILION, PRESS EXHIBITION, COLOGNE, 1928.
LEFT: WEST SIDE. RIGHT: INTERIOR.

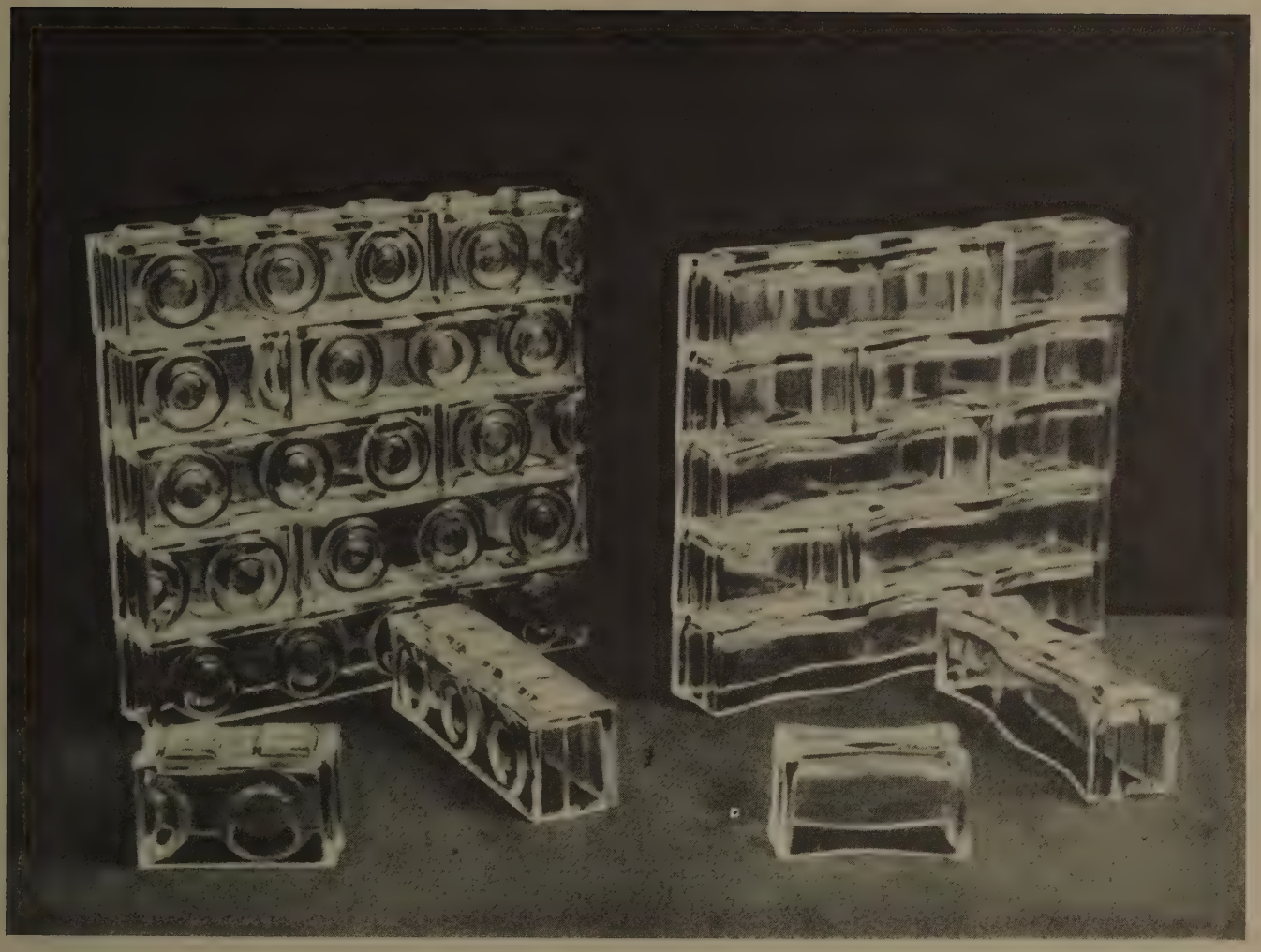


VINÁŘ
BZENEC
ÚSTŘEDNÍ
VINAŘ
BZENEC
BZENEC

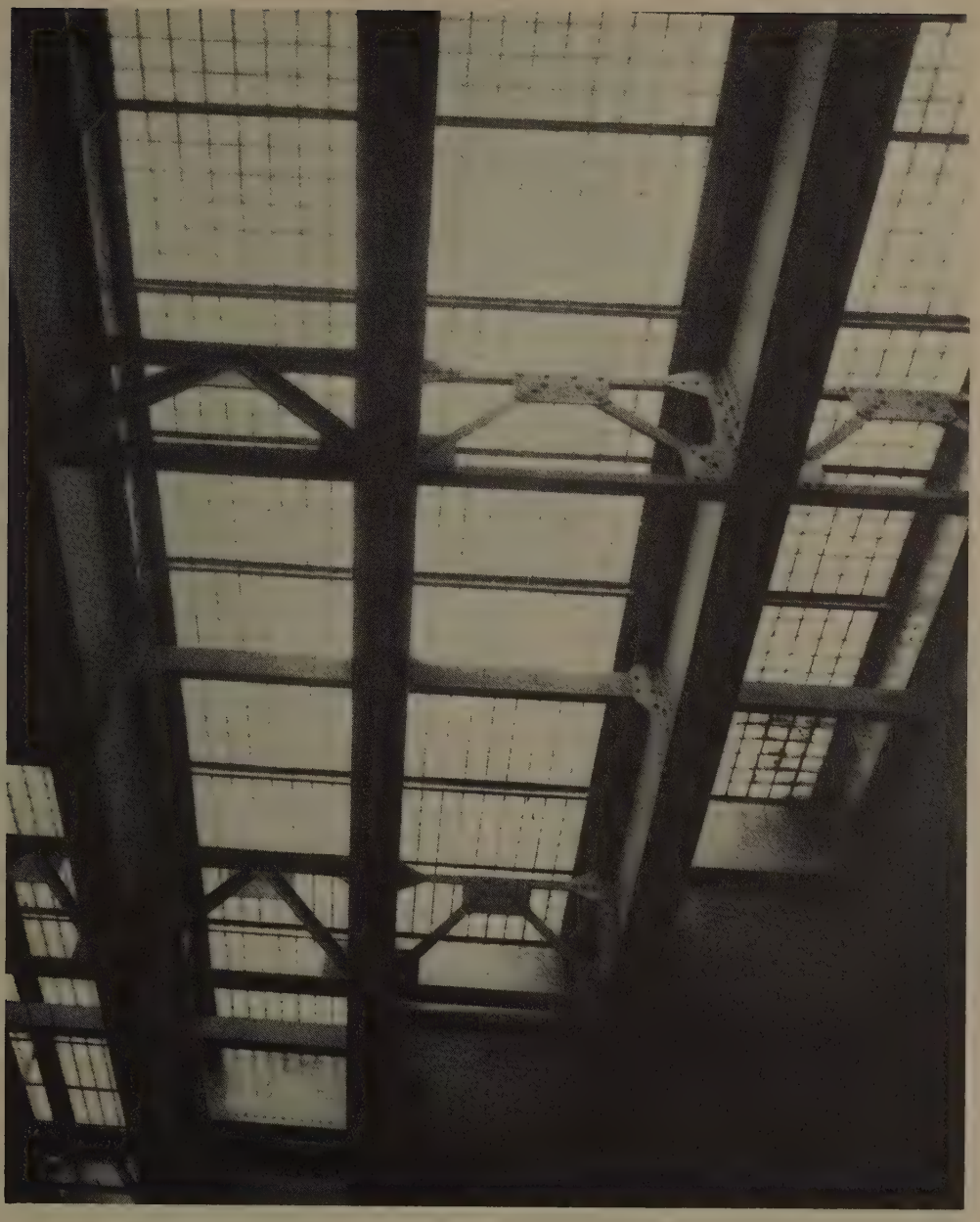


TOP LEFT: HANS SCHUMACHER. ADGB PAVILION, PRESS EXHIBITION, COLOGNE, 1928. VIEW FROM THE COURTYARD.
LEFT: JIRI KROHA. EXHIBITION PAVILION, BRUNN.
ABOVE: B. PNIEWSKI AND S. SIENICKI. EXHIBITION ENTRANCE, WARSAW.

AUGSBURGER BUNTWEBEREI. CEILING IN LUXFER-TILES.

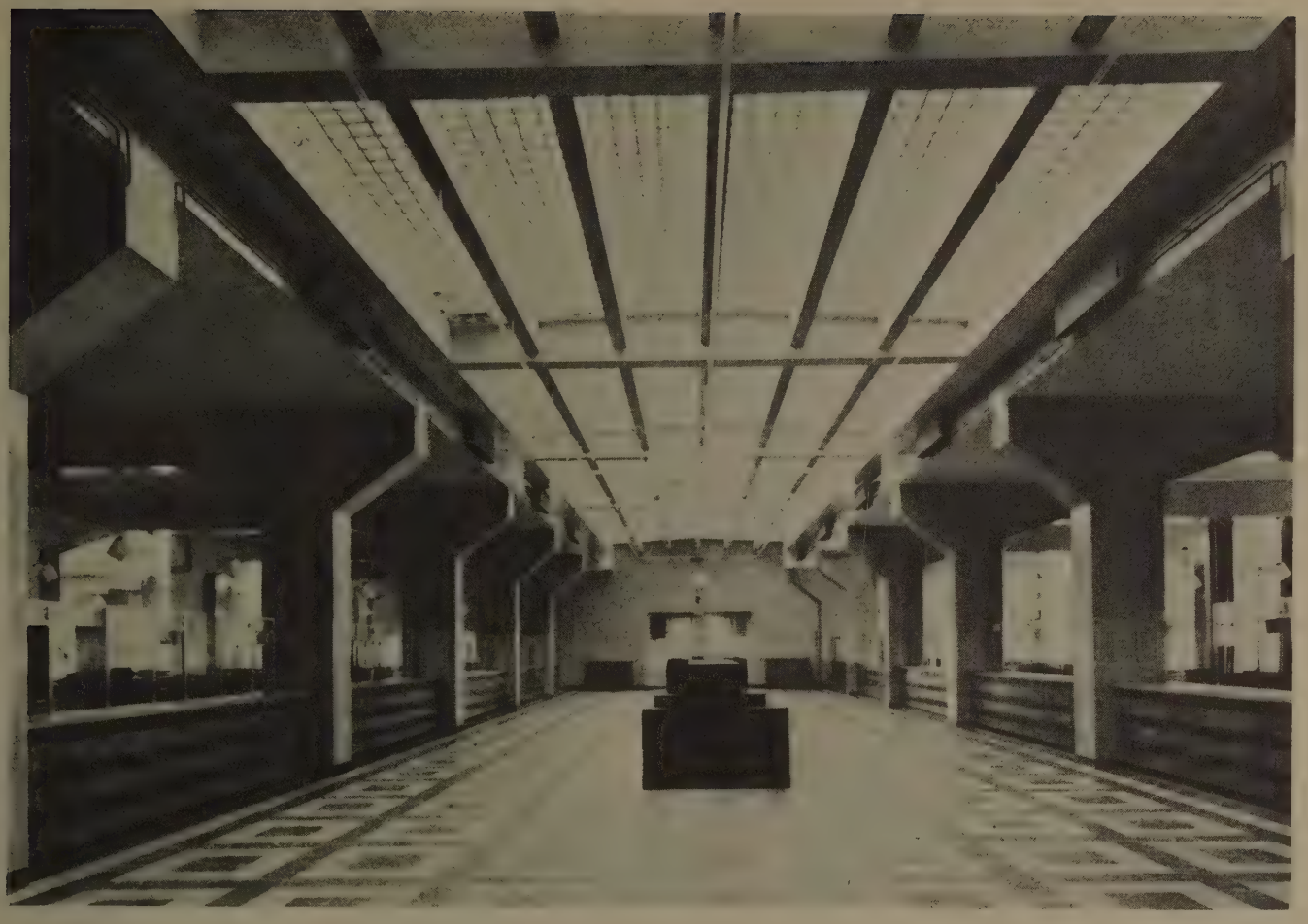


GLASS BRICKS MADE OF MOULDED GLASS BY THE A. G. FÜR GLASFABRIKATION.



GERMAN RAILWAYS. OVERHEAD LIGHTING TO THE KÖNIGSSTRASSE SUBWAY, STUTTGART-CANNSTATT.
LEFT: VIEW FROM ABOVE.

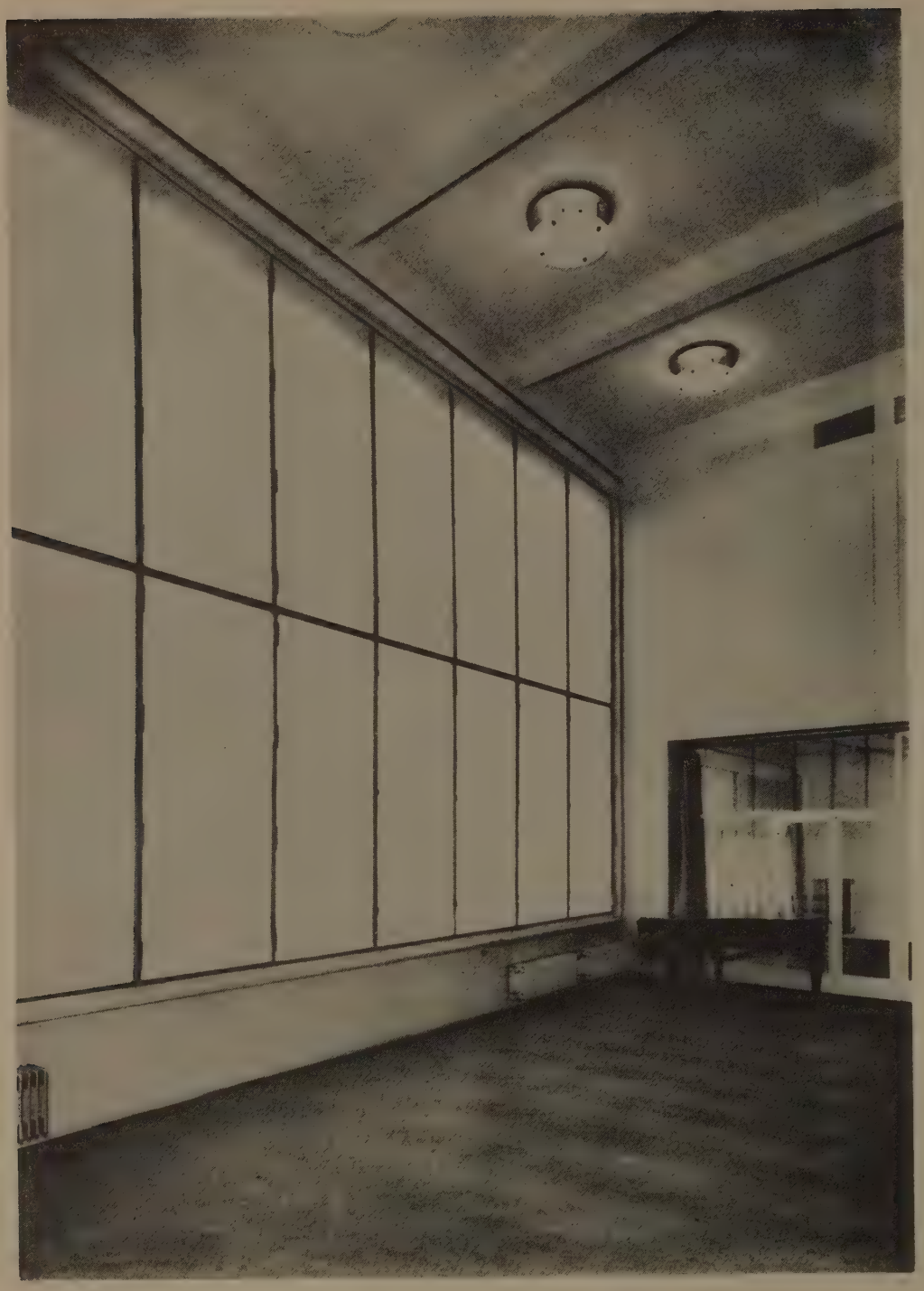
CARL KRAYL. LOCAL HEALTH INSURANCE BUILDING, MAGDEBURG.



LOCAL HEALTH INSURANCE BUILDING, MAGDEBURG. INTERIOR OF PUBLIC HALL.

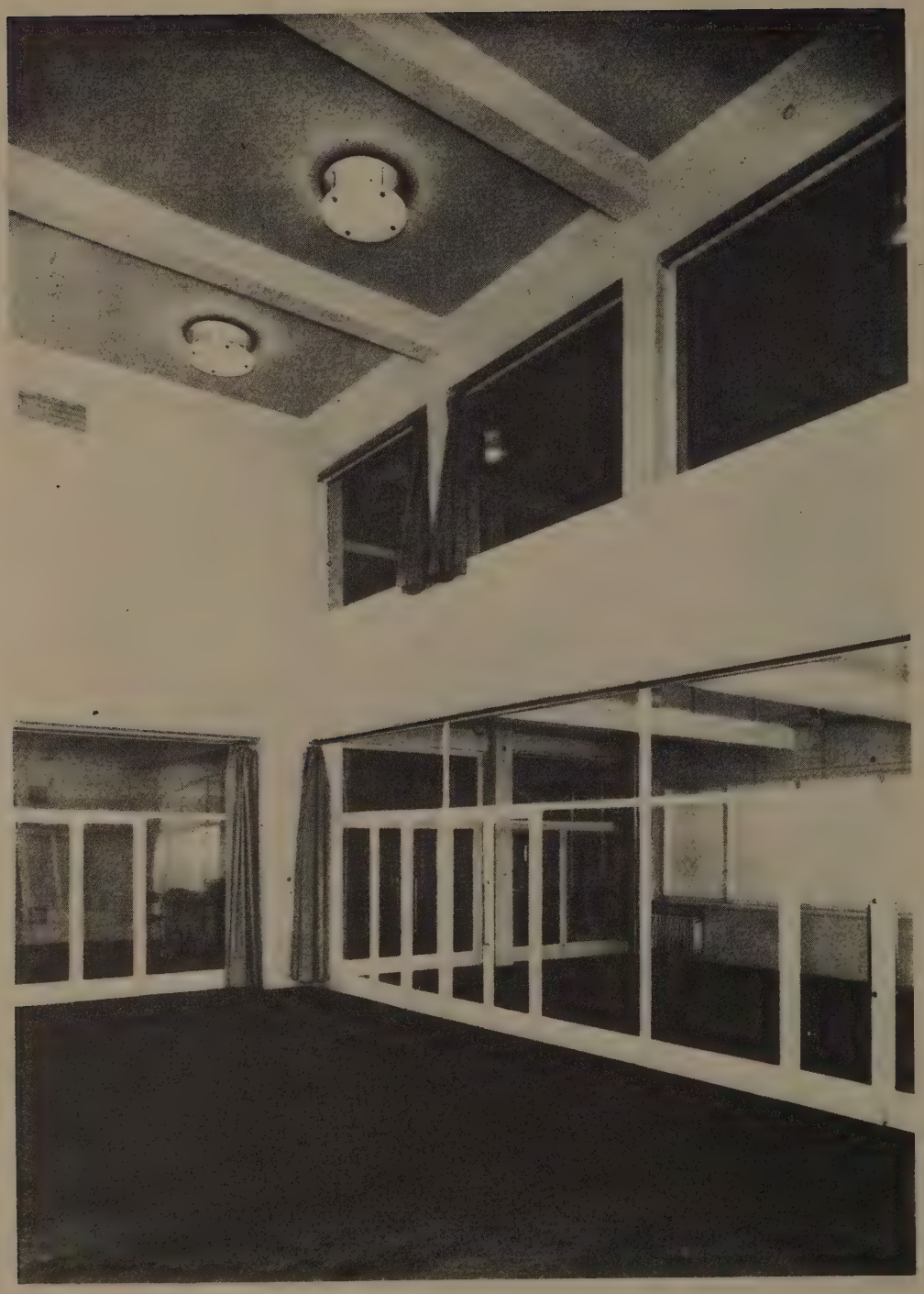
OTTO HAESLER. GYMNASIUM, SCHOOL, CELLE, 1927.

JAN WILS. OLYMPIC STADIUM, AMSTERDAM, 1928.

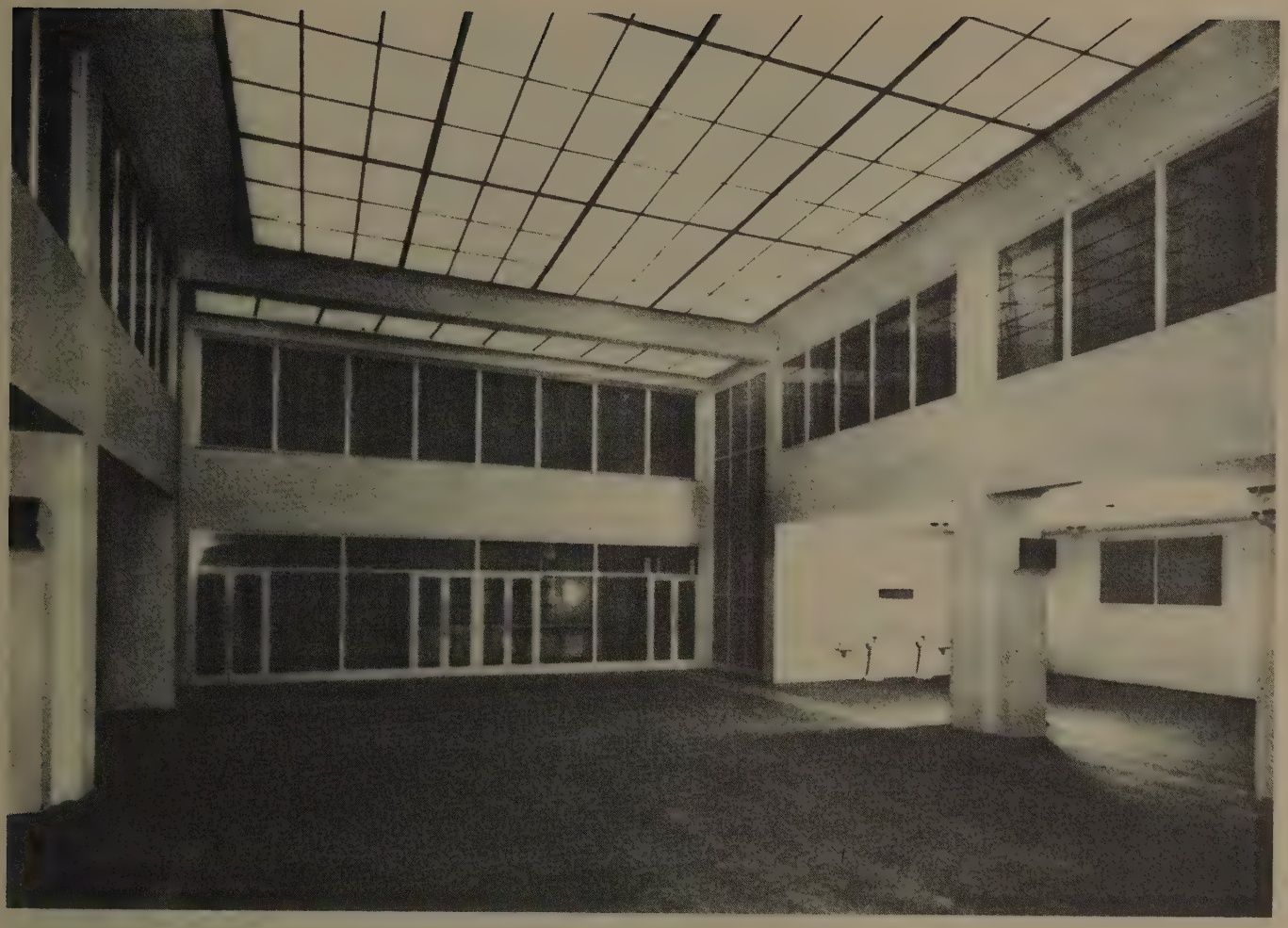


OLDRICH TYLL. GIRLS' HOSTEL, PRAGUE. VIEW OF THE LARGE WINDOW IN THE HALL.

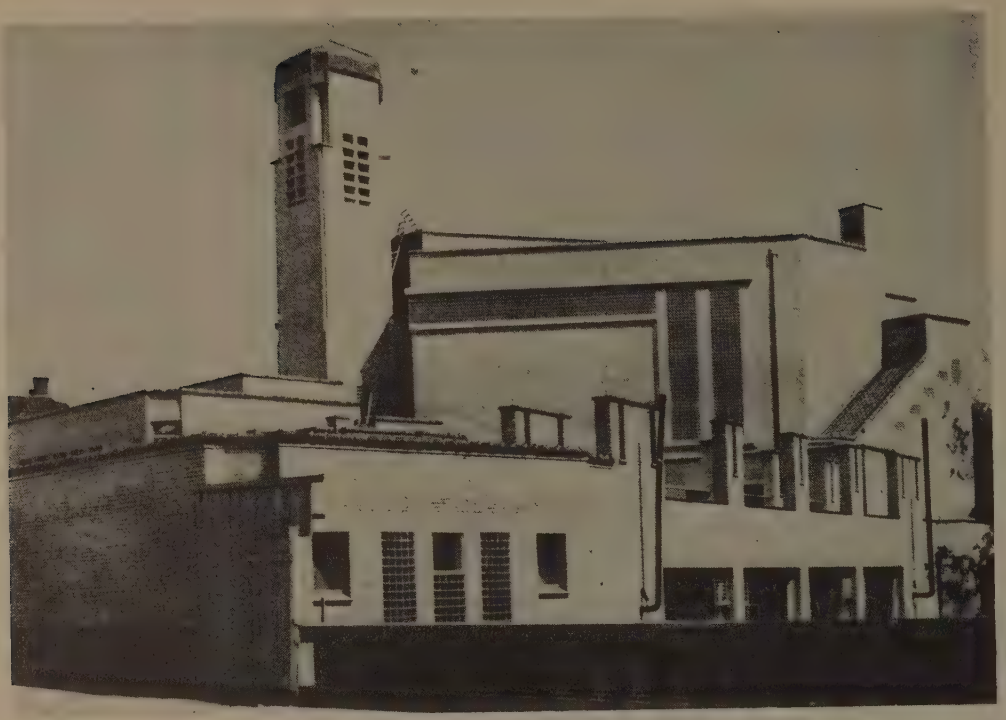
GIRLS' HOSTEL, PRAGUE. EXTERIOR.



OLDRICH TYLL. GIRLS' HOSTEL, PRAGUE. VIEW FROM THE HALL TOWARDS THE GALLERY.

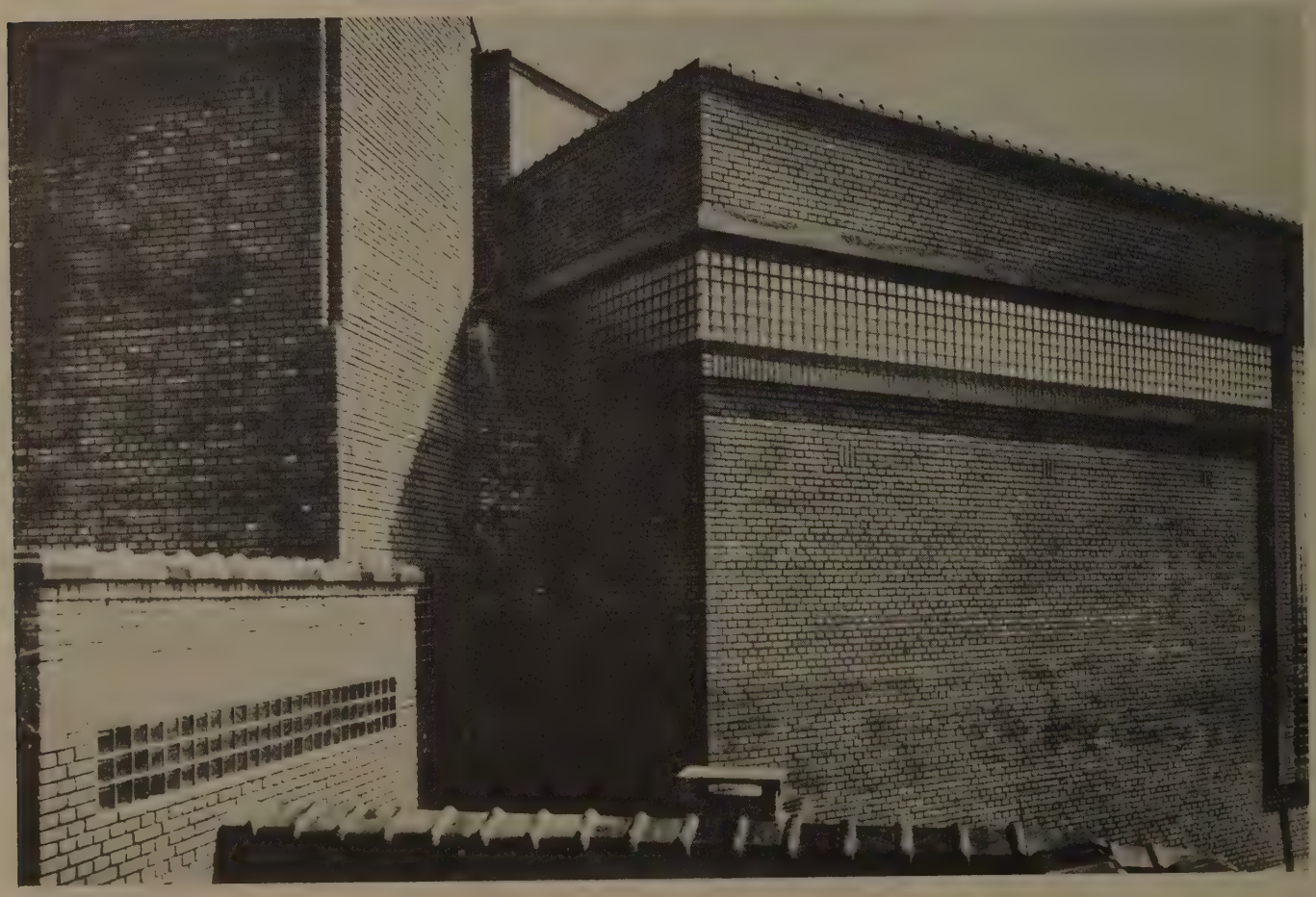


GIRLS' HOSTEL, PRAGUE. CANTEEN.



H.P.BERLAGE. CHURCH OF CHRIST SCIENTIST, THE HAGUE, 1925.

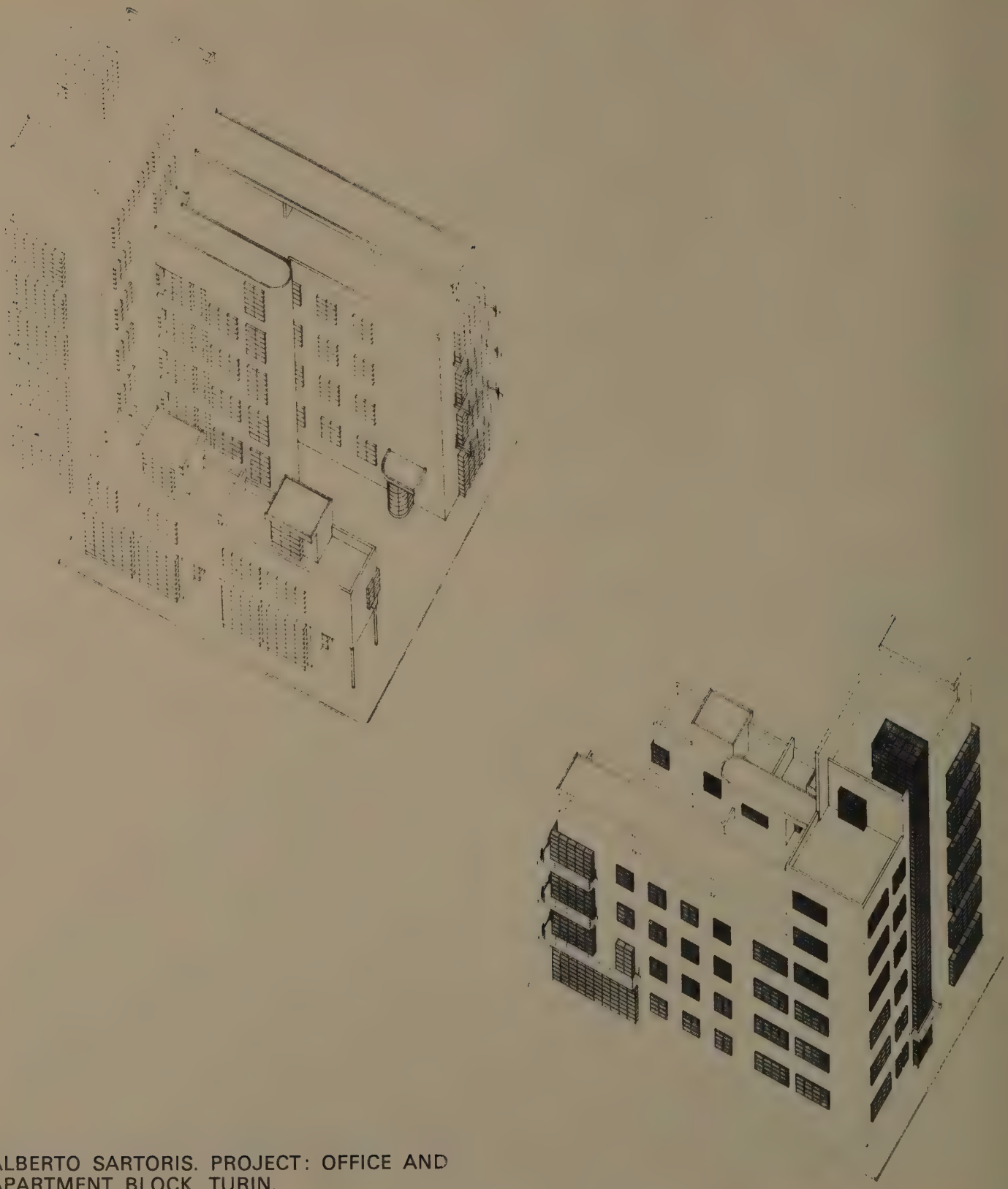
VIEW OF SIDE WALL SHOWING GLASS BRICKS.



J. DUIKER. *ZONNESTRAAL* SANATORIUM, HILVERSUM, 1928.

LEFT, ABOVE: J. DUIKER. *ZONNESTRAAL* SANATORIUM, HILVERSUM.

OLDRICH TYLL. MARKET BUILDING, PRAGUE.



ALBERTO SARTORIS. PROJECT: OFFICE AND APARTMENT BLOCK, TURIN.

MIES VAN DER ROHE. APARTMENT BUILDING, WEISSENHOFSIEDLUNG, STUTTGART, 1927.

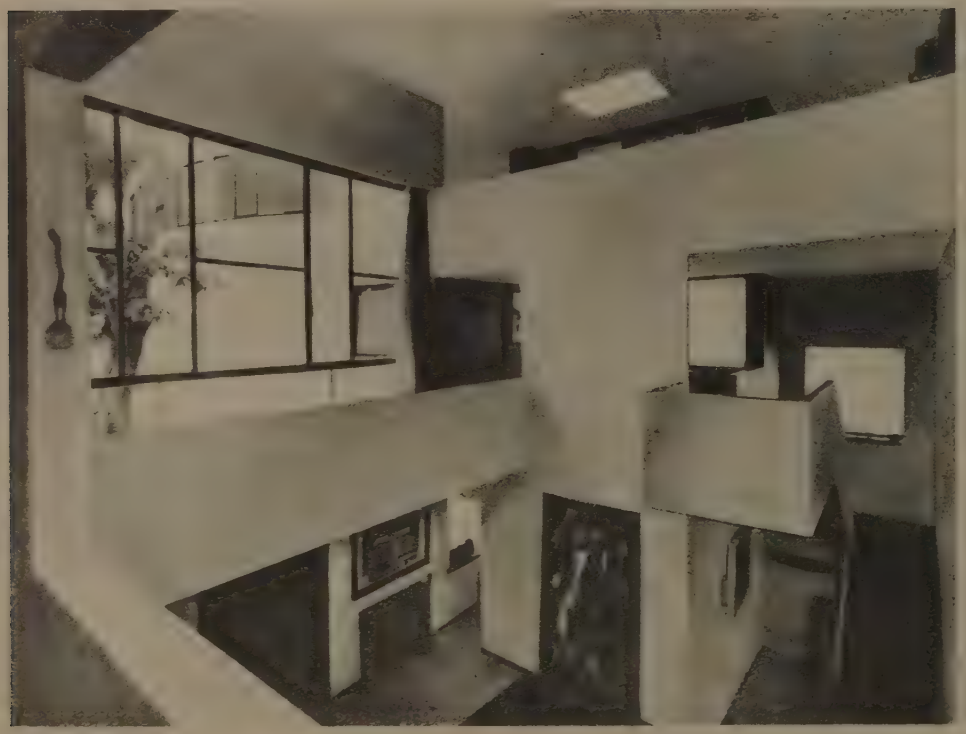
MART STAM. ROW HOUSES, WEISSENHOFSIEDLUNG, STUTTGART, 1927.

LE CORBUSIER AND PIERRE JEANNERET. HOUSES, WEISSENHOFSIEDLUNG, STUTTGART, 1927.

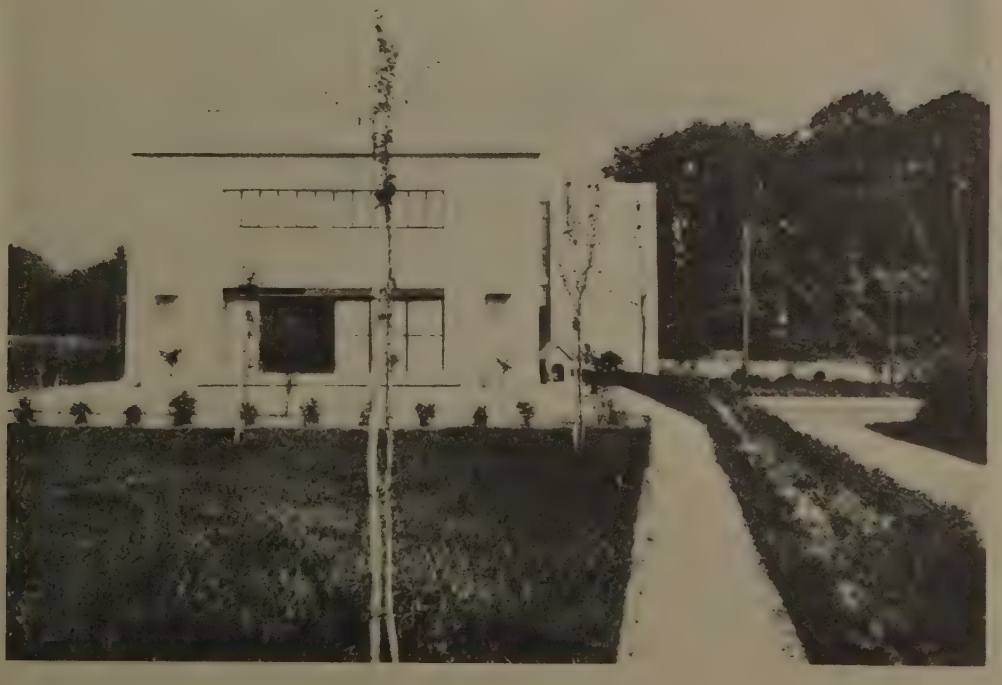
LE CORBUSIER AND PIERRE JEANNERET. HOUSE, LAKE OF GENEVA.

LE CORBUSIER AND PIERRE JEANNERET. MAISON LA ROCHE, AUTEUIL, 1923.

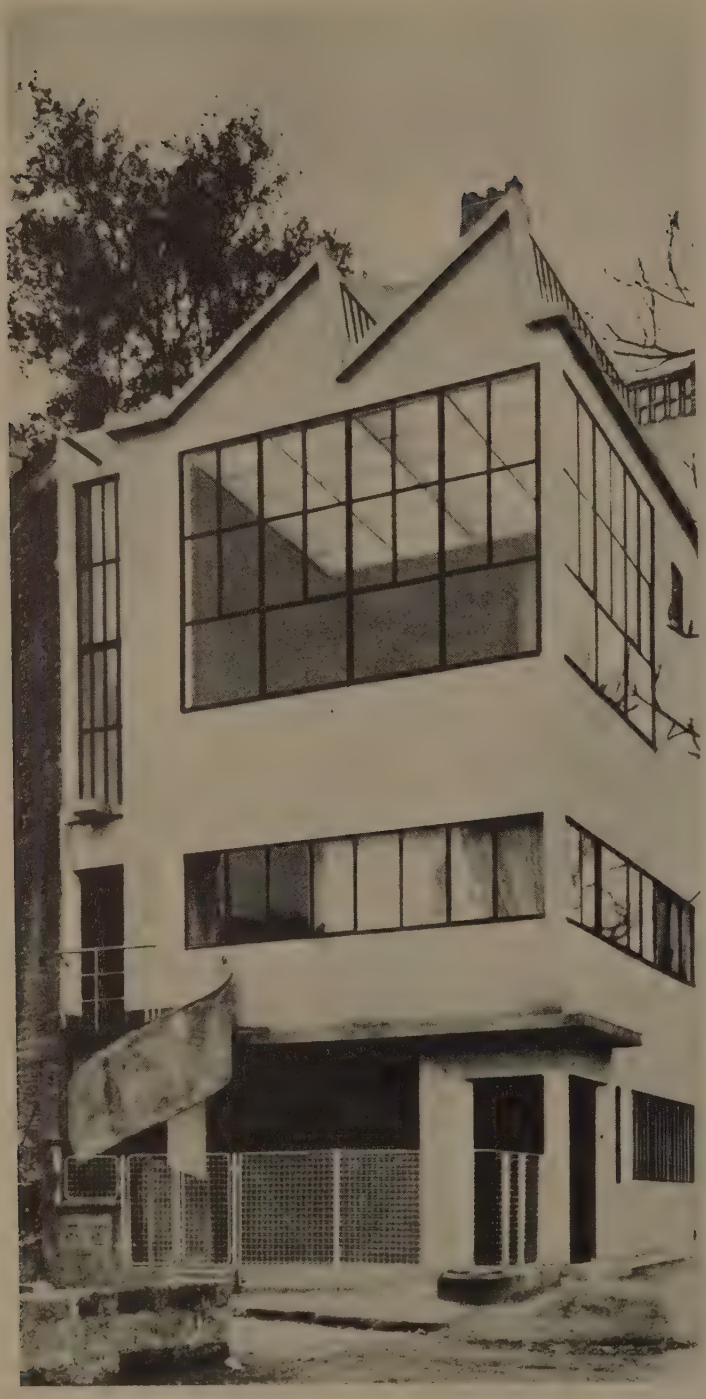
HALL OF MAISON LA ROCHE.



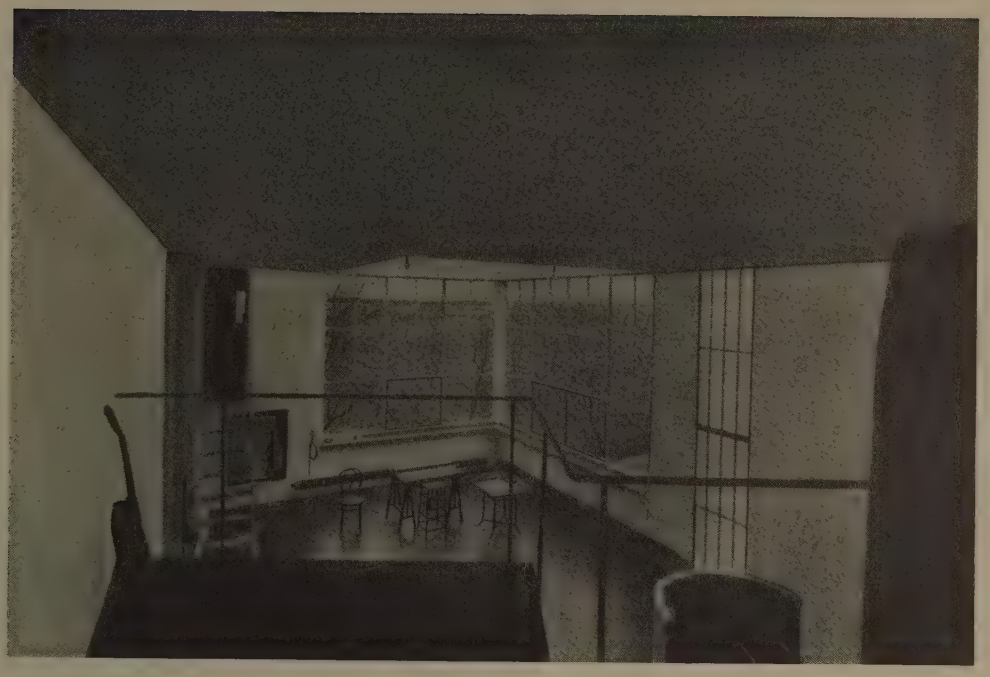
LE CORBUSIER AND PIERRE JEANNERET. SEMI-DETACHED HOUSES, WEISSENHOFSIED LUNG, STUTTGART, 1927.

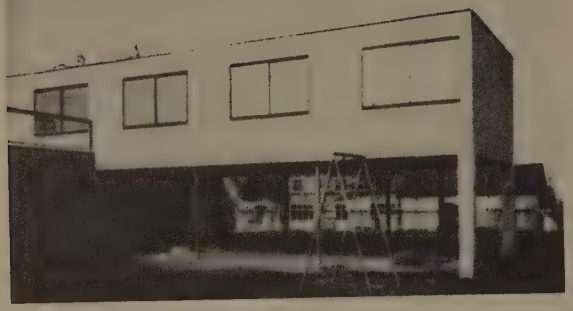


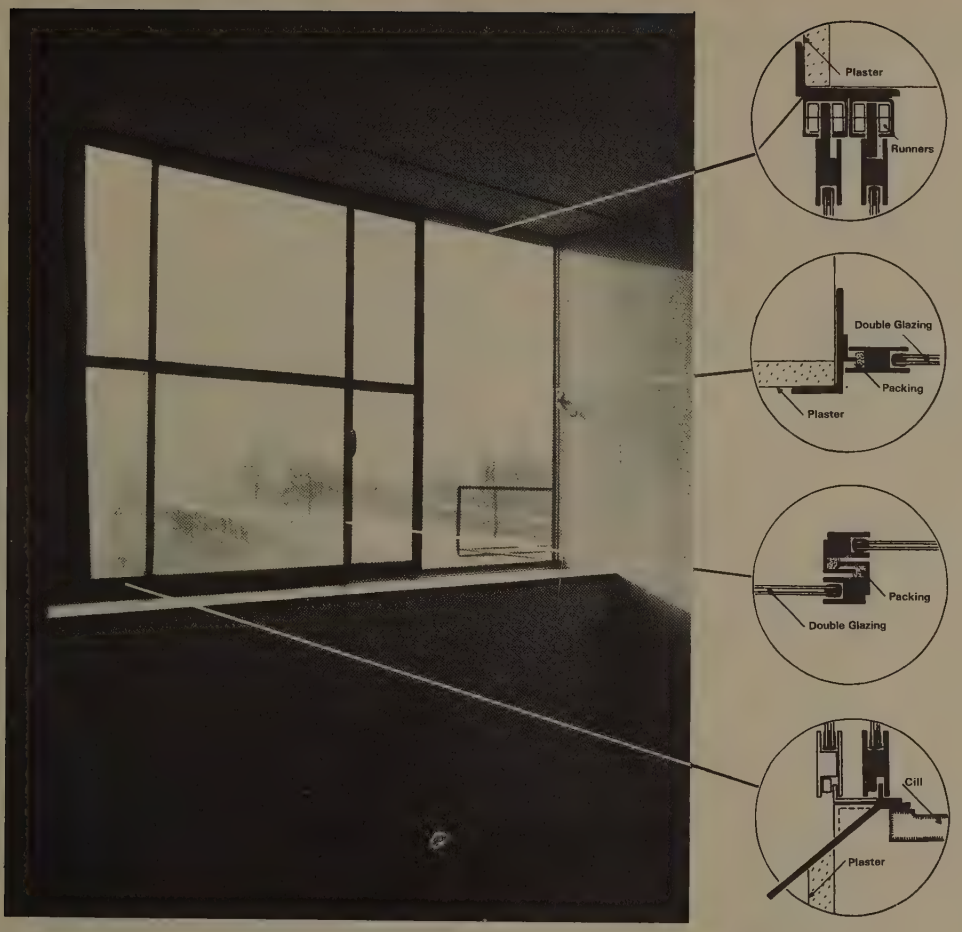
LE CORBUSIER AND PIERRE JEANNERET. COUNTRY HOUSE.



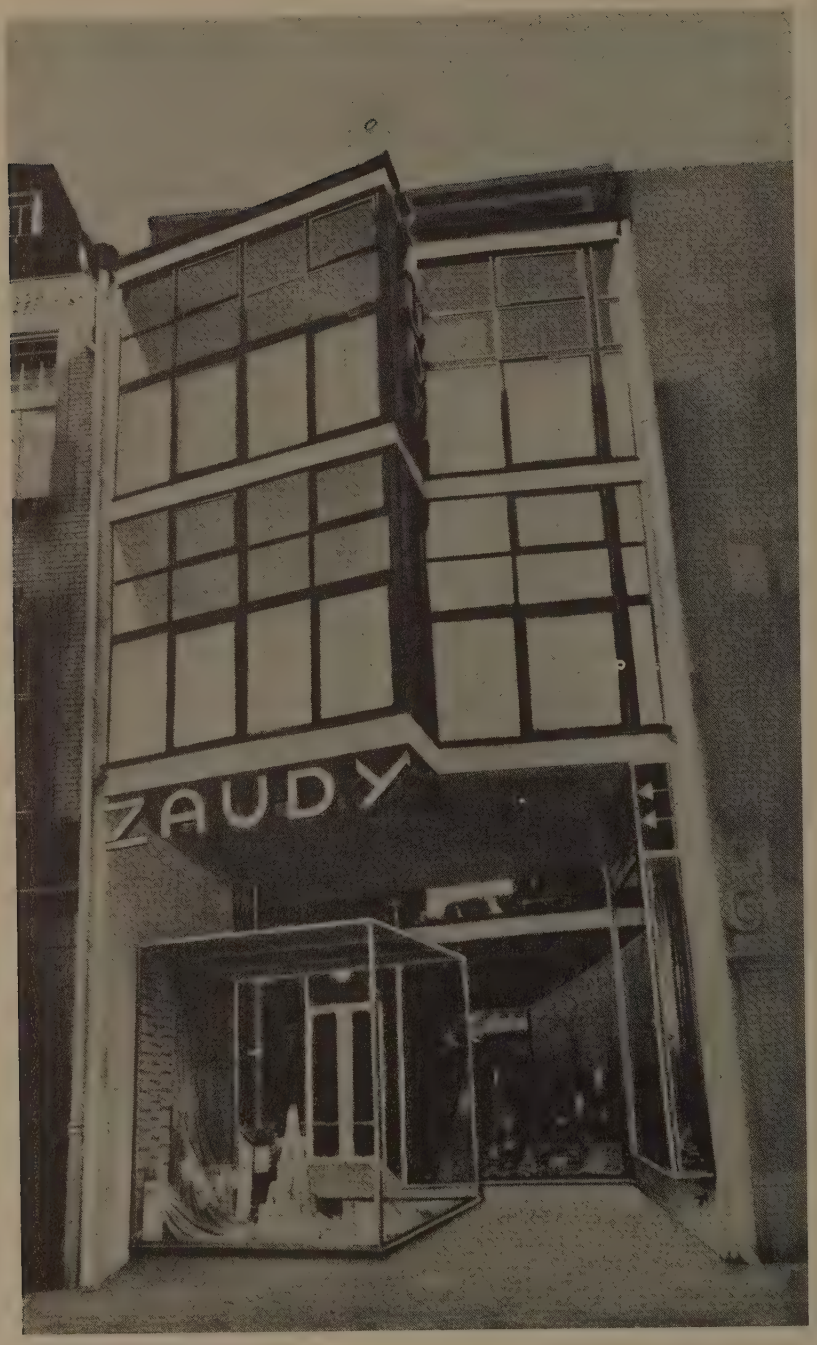
ABOVE: LE CORBUSIER AND PIERRE JEANNERET.
STUDIO HOUSE FOR OZENFANT, PARIS, 1922.
RIGHT : STUDIO.



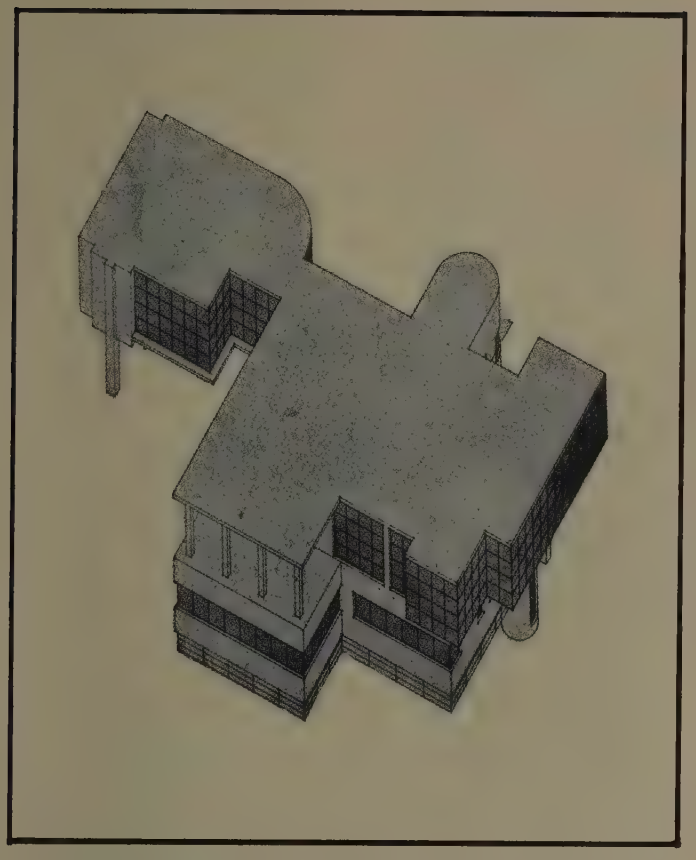


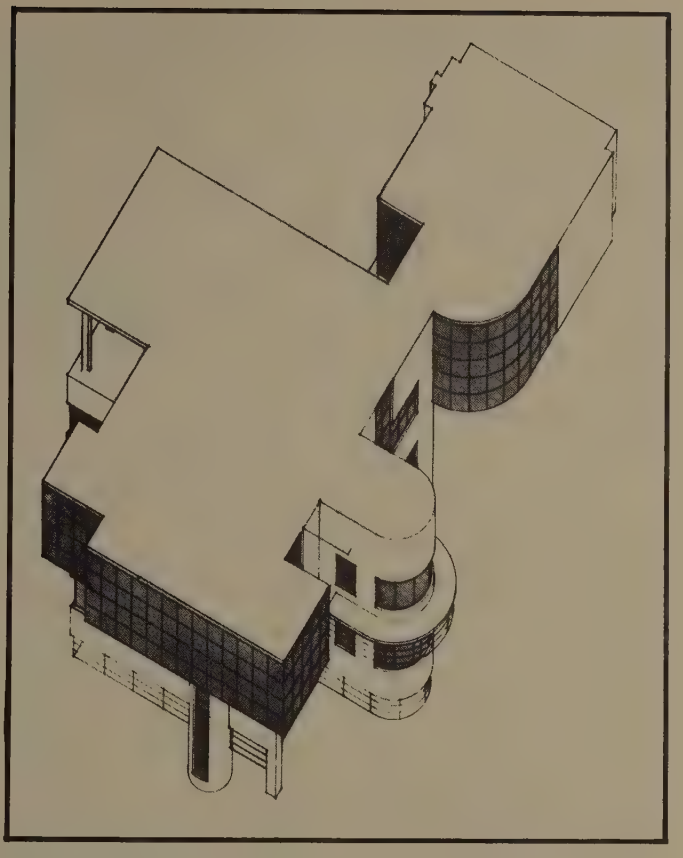


STEEL SASH-WINDOW. PROTOTYPE BY ARTARIA AND SCHMIDT, ARCHITECTS, BASEL. MANUFACTURER: A. VOLKMER, BASEL.
LEFT: ARTARIA AND SCHMIDT. HOUSE AT RIEHEN, NEAR BASEL. THE FIRST USE OF NORMAL SASH-WINDOWS IN 'ELIS' GLAZING. BELOW: WINDOW AND DOOR ON TO TERRACE.



GERRIT RIETVELD. 'ZAUDY' SHOP, WESEL, GERMANY, 1928 (DESTROYED).





ALBERTO SARTORIS. PROJECT: HOUSE, TURIN.

OTTO HAESLER. COUNTRY HOUSE, CELLE.

OTTO HÄESLER. COUNTRY HOUSE, CELLE.

FRANZ ROECKLE (FRANKFURT-AM-MAIN)
WORKERS' HOUSING, ESCHERSHEIM.

ERWIN GUTKIND. CHILDRENS' HOME, LICHTENBERG.

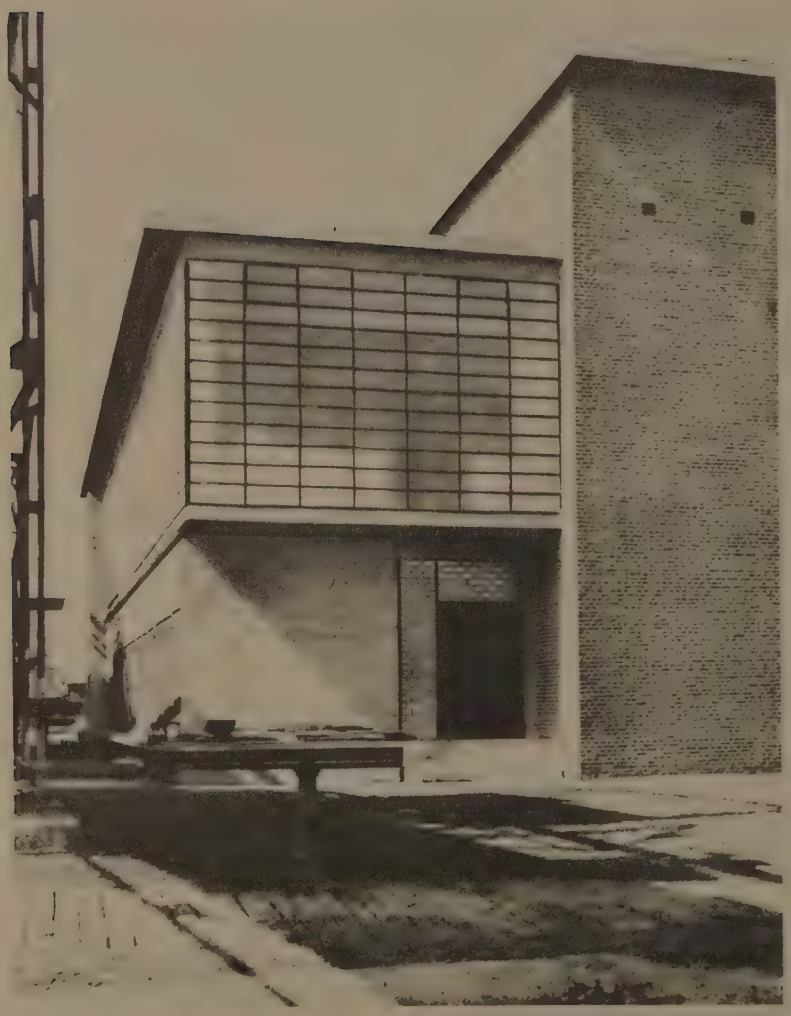
ERWIN GUTKIND. CHILDRENS' HOME, LICHTENBERG. INTERIOR.

HANS SCHAROUN. HOUSE, WEISSENHOFSIEDLUNG, STUTTGART, 1927.

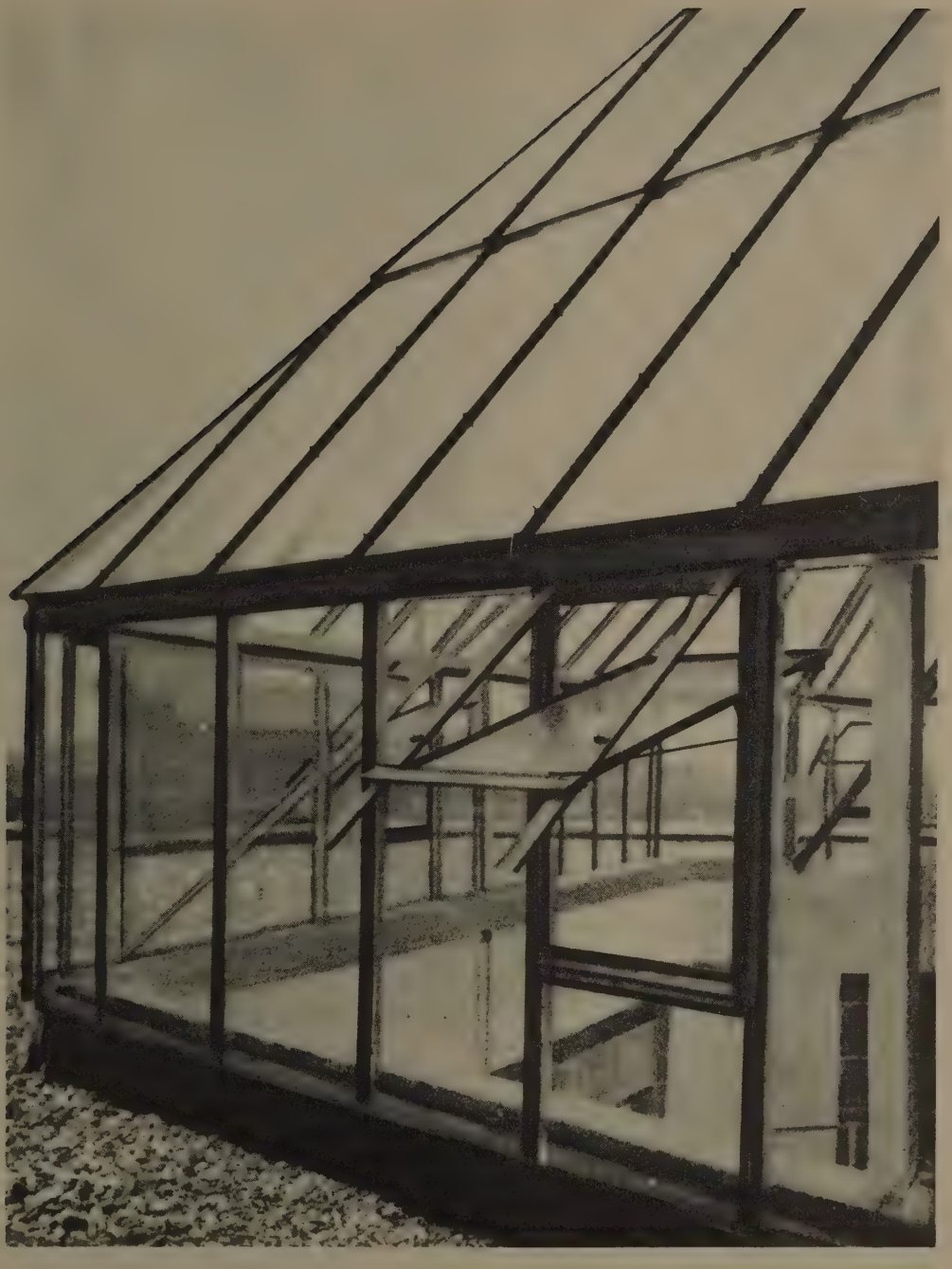
ERWIN GUTKIND. PART OF A HOUSING ESTATE, BERLIN.

KARL SCHNEIDER. RÖMER HOUSE, ALTONA.

JOSEPH FUCHS.
EXHIBITION PAVILION,
BRUNN.



MUNICIPAL BUILDING OFFICES,
FRANKFURT-AM-MAIN.
ELECTRICITY WORKS.



SURROUND OF THE LIGHT- WELL OF THE BIJENKORF DEPARTMENT STORE, THE HAGUE, 1926.

INTERIOR OF THE HOME.

OTTO BARTNING.
CHILDRENS' HOME.

UNIVERSITY CHILDRENS' CLINIC, TÜBINGEN. ISOLATION WARD.

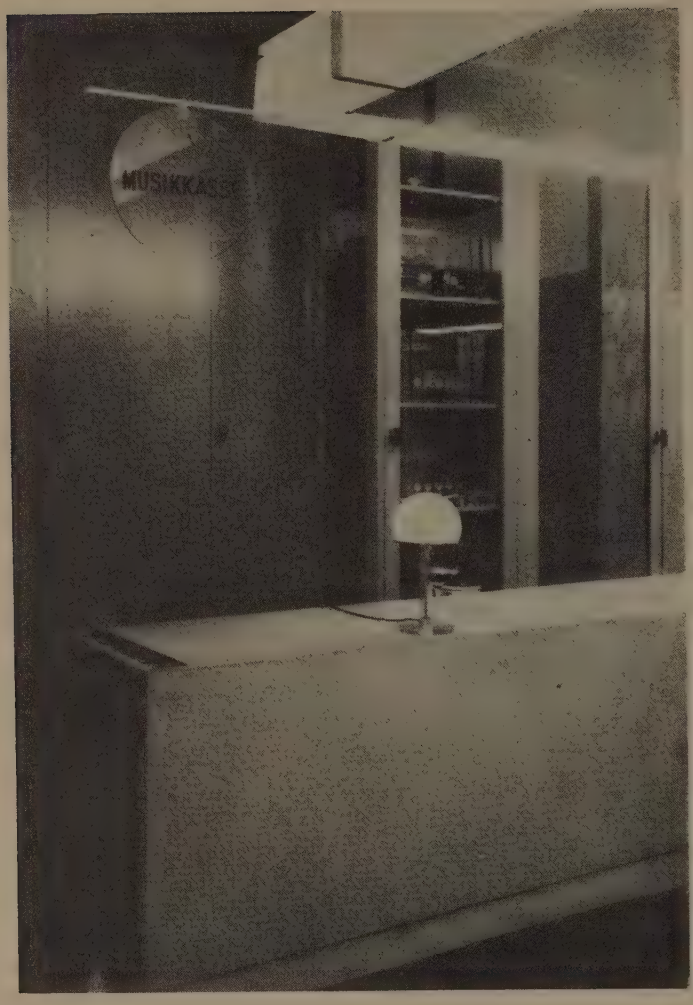
WASSILI AND HANS LUCKHARDT
AND ALFONS ANKER.
SHOP INTERIOR FOR S. KAUFMANN.

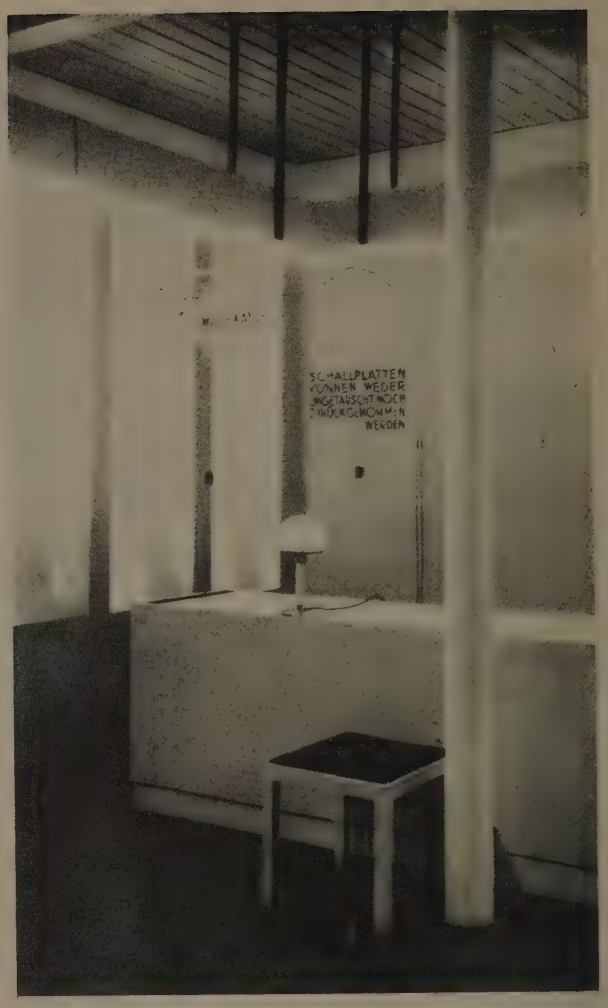
EXHIBITION ROOM, THANNHÄUSER
ART GALLERY, BERLIN, 1926.

ARTHUR KORN AND SIGFRIED WEITZMANN. SHOP FOR KOPP AND JOSEPH, BERLIN, 1928. FACADE IN OPAQUE- GLASS.

ARTHUR KORN AND SIGFRIED WEITZMANN. SHOP FOR KOPP AND JOSEPH, BERLIN.

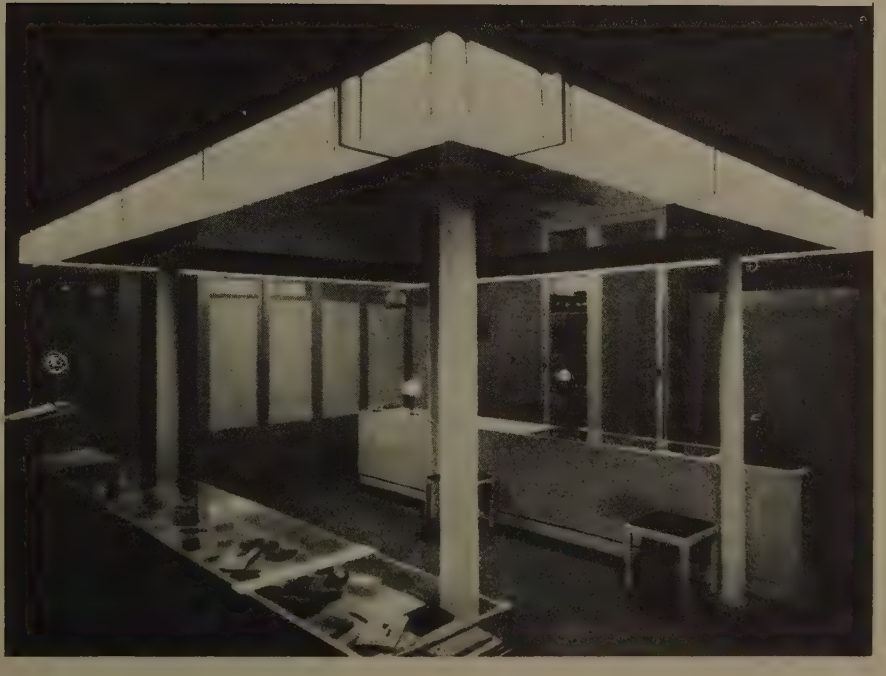
NIGHT VIEW.





E. AND O. FUCKER.
MUSIC AND PHOTOGRAPHIC SHOP,
FRANKFURT-AM-MAIN,

EXTERIOR VIEW AT NIGHT.



PUBLIC BUILDING DEPARTMENT, FRANKFURT-AM-MAIN. BOOKING HALL.

GERRIT RIETVELD. JEWELLERY SHOP, KALVERSTRAAT, AMSTERDAM, 1920–1922, (DESTROYED).

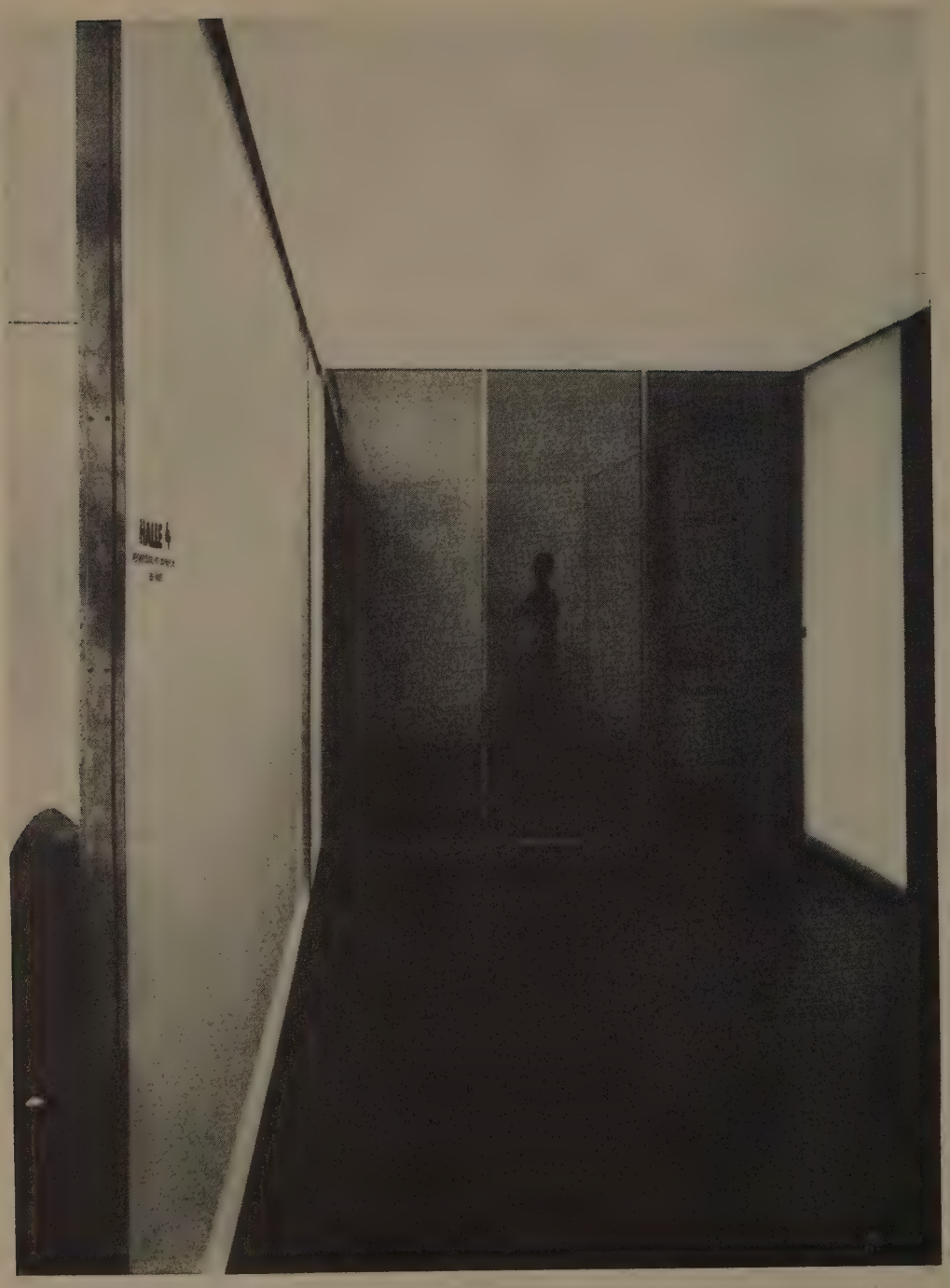
RIPHAHN AND GROD. SHOP FOR ROSENBERG, COLOGNE.

RIPHAHN AND GROD. INTERIOR OF ROSENBERG SHOP.

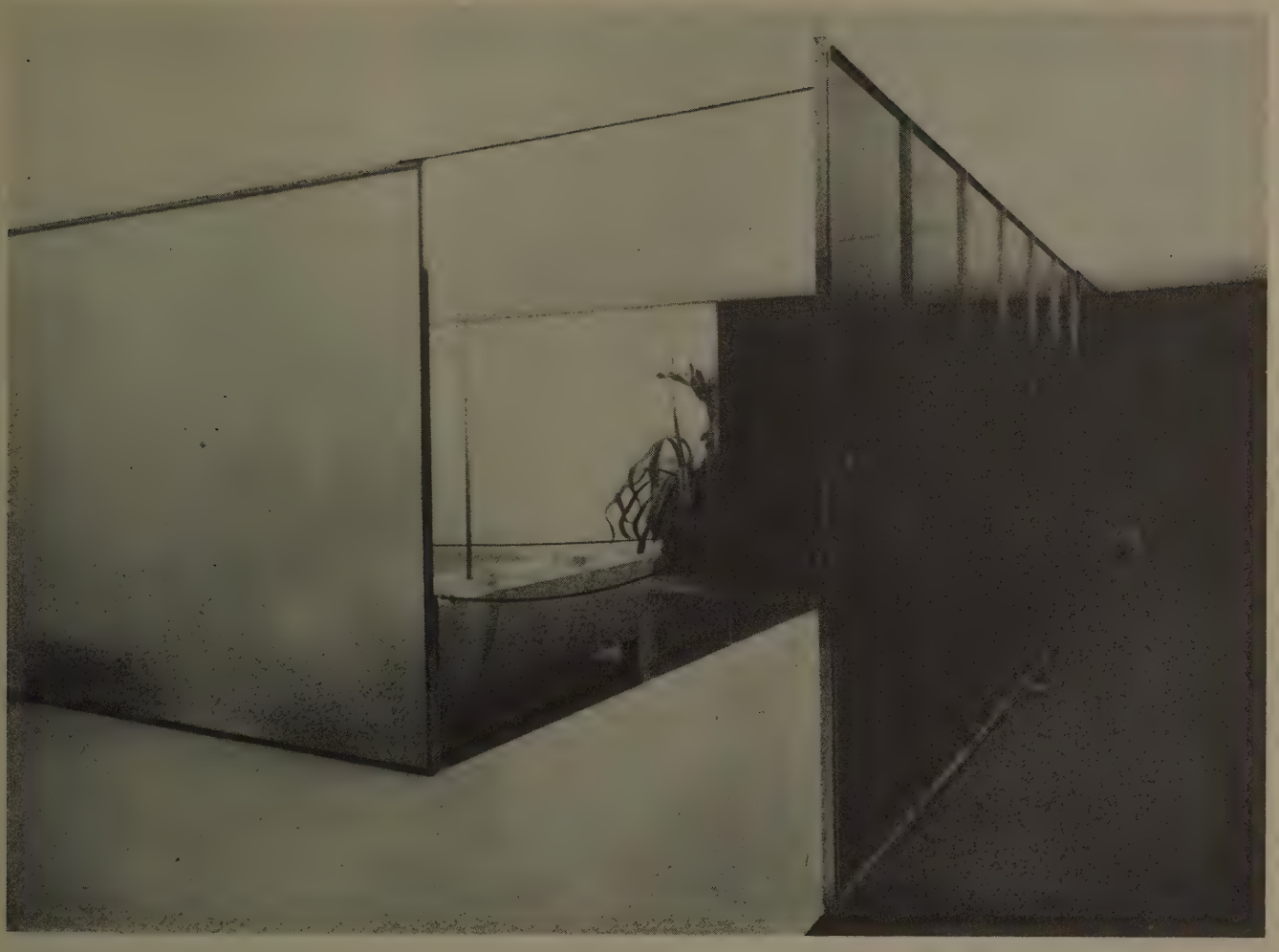
KARL SCHNEIDER. HAMMERSCHLAG STORE, HAMBURG.

P. BAUMANN.
SHOPS IN COLOGNE.

ASSE


HALLE 4

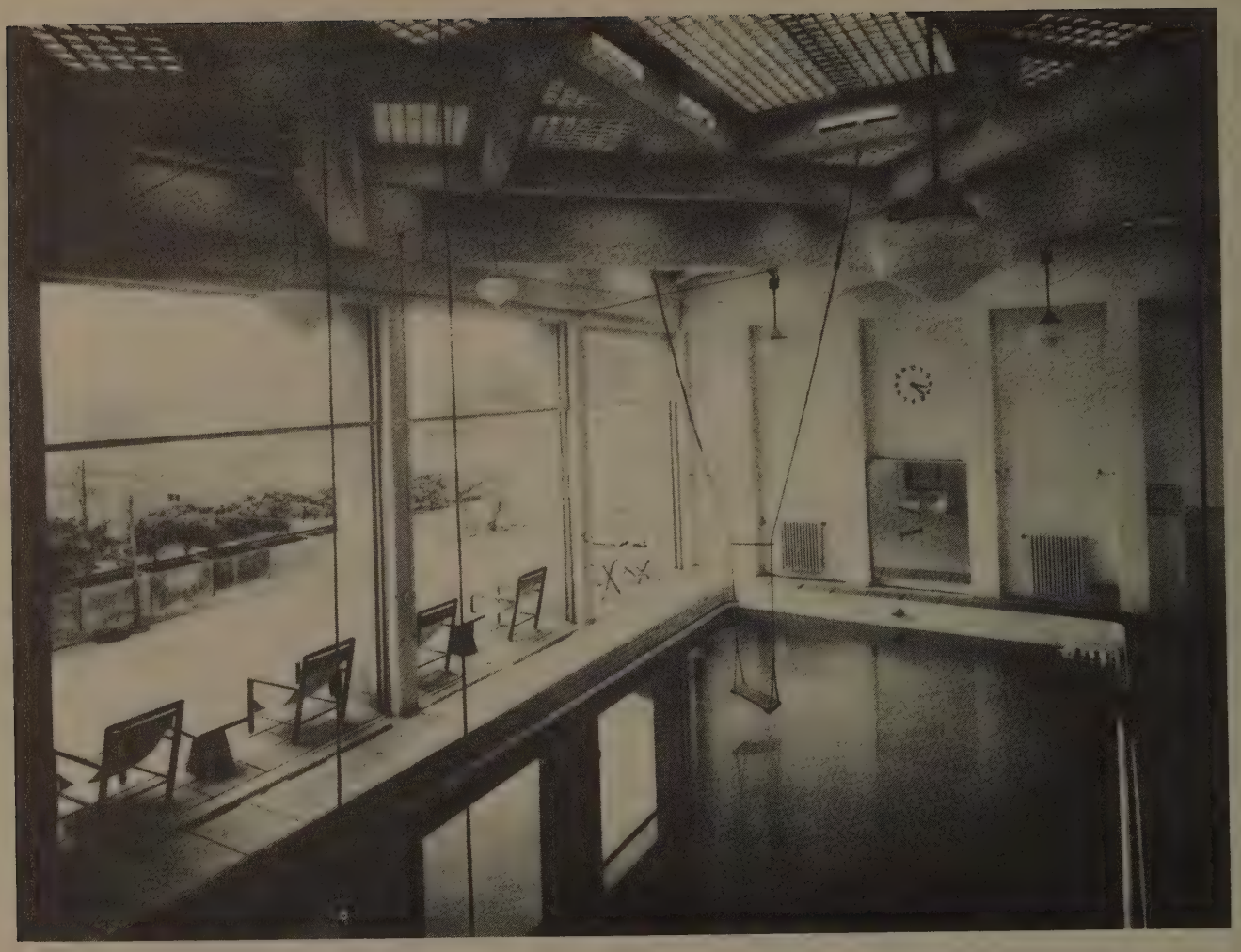
MIES VAN DER ROHE. PLATE-GLASS DISPLAY STAND, GLASS EXHIBITION.



MIES VAN DER ROHE. PLATE-GLASS DISPLAY STAND, GLASS EXHIBITION.

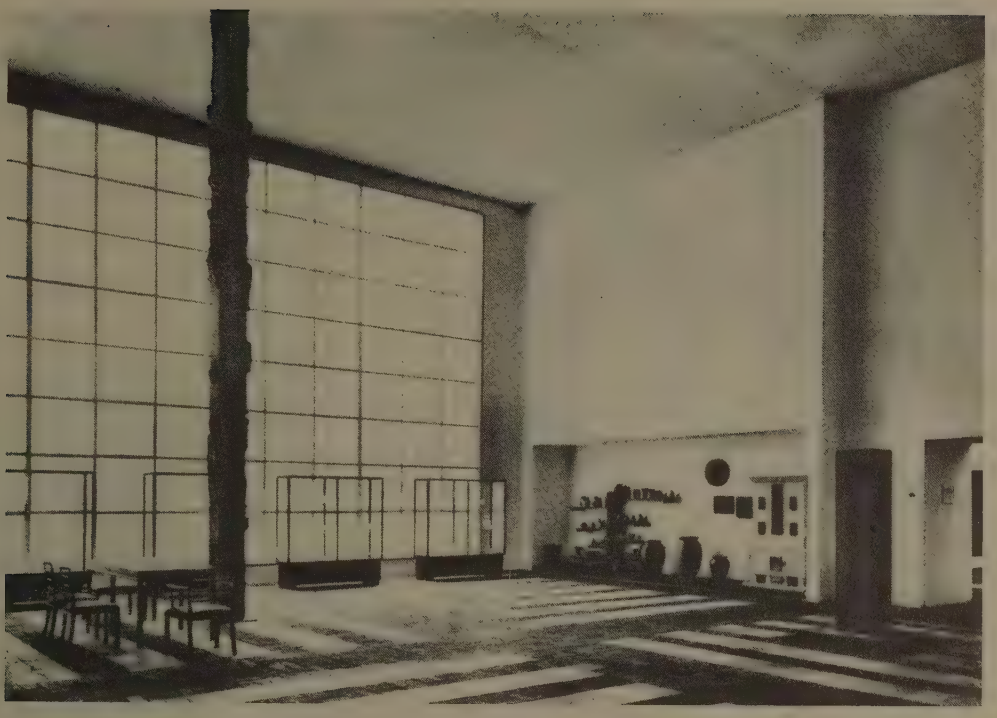
WASSILI AND HANS LUCKHARDT AND ALFONS ANKER. DINING ROOM.

KARL SCHNEIDER (HAMBURG). MICHAELSOHN HOUSE, FALKENSTEIN. VIEW FROM LIVING ROOM.

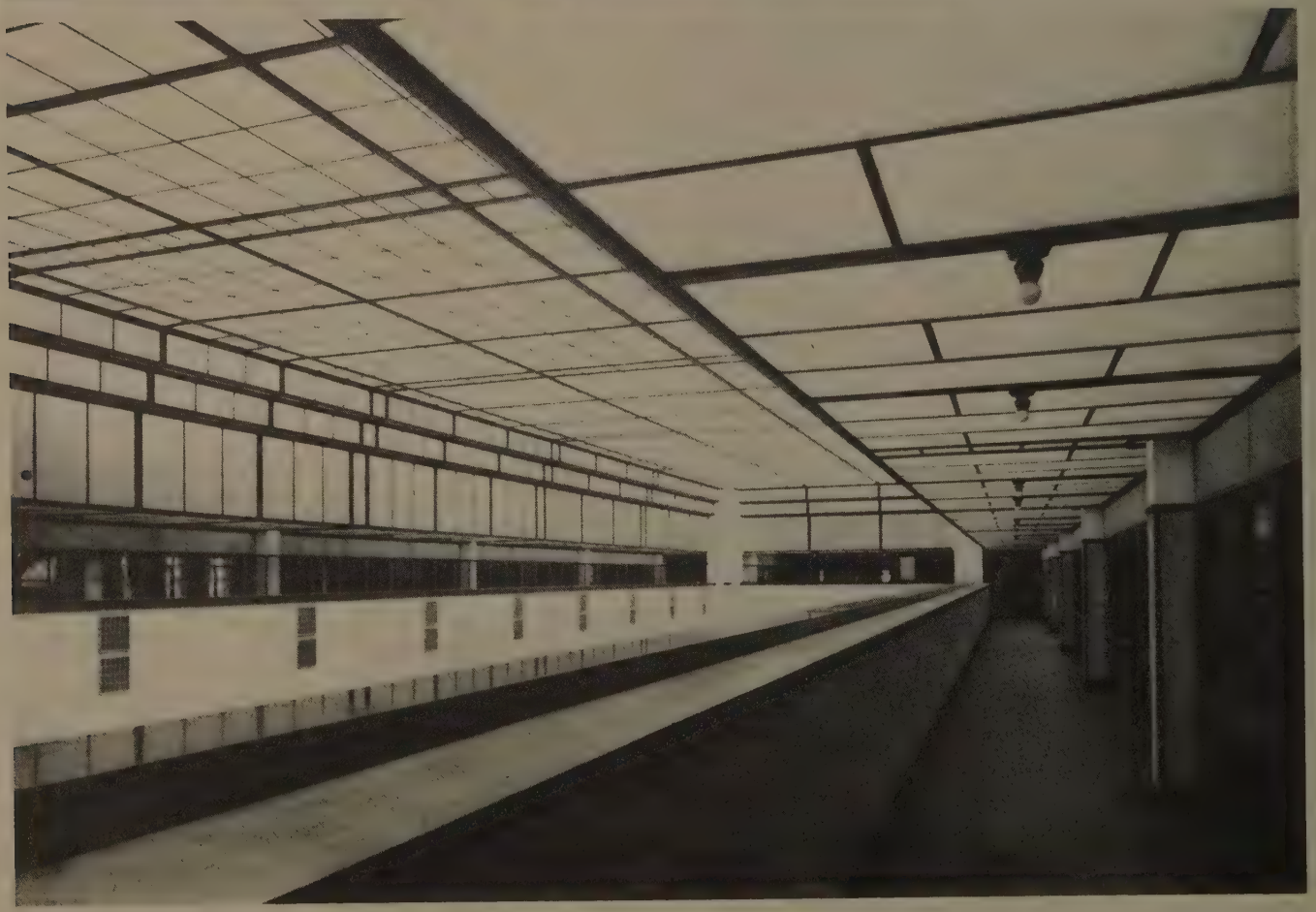


ROBERT MALLET-STEVENS. SWIMMING BATH.

VON WERSIN,
EXHIBITION HALL, MUNICH.

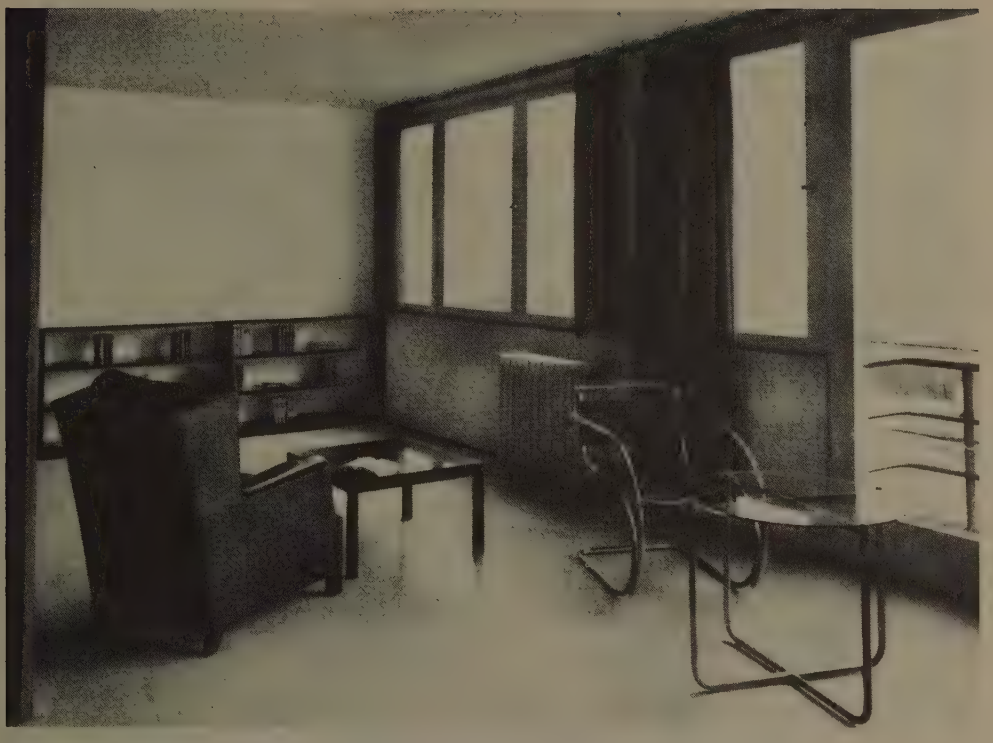


G. KROKA. RESTAURANT, PRAGUE.



MAIN RESTAURANT, THE PRESS EXHIBITION, COLOGNE, 1928. VIEW TOWARDS CATHEDRAL.

LEFT: ALOIS SPALEK (PRAGUE).
HLAVA'S INSTITUTE, MICROSCOPY ROOM, PRAGUE.
GLASS ROOF OVER THE HALL OF THE PHILIPS WORKS, EINDHOVEN.



MIES VAN DER ROHE. INTERIOR OF APARTMENT BLOCK,
WEISSENHOFSIEDLUNG. STUTTGART, 1927

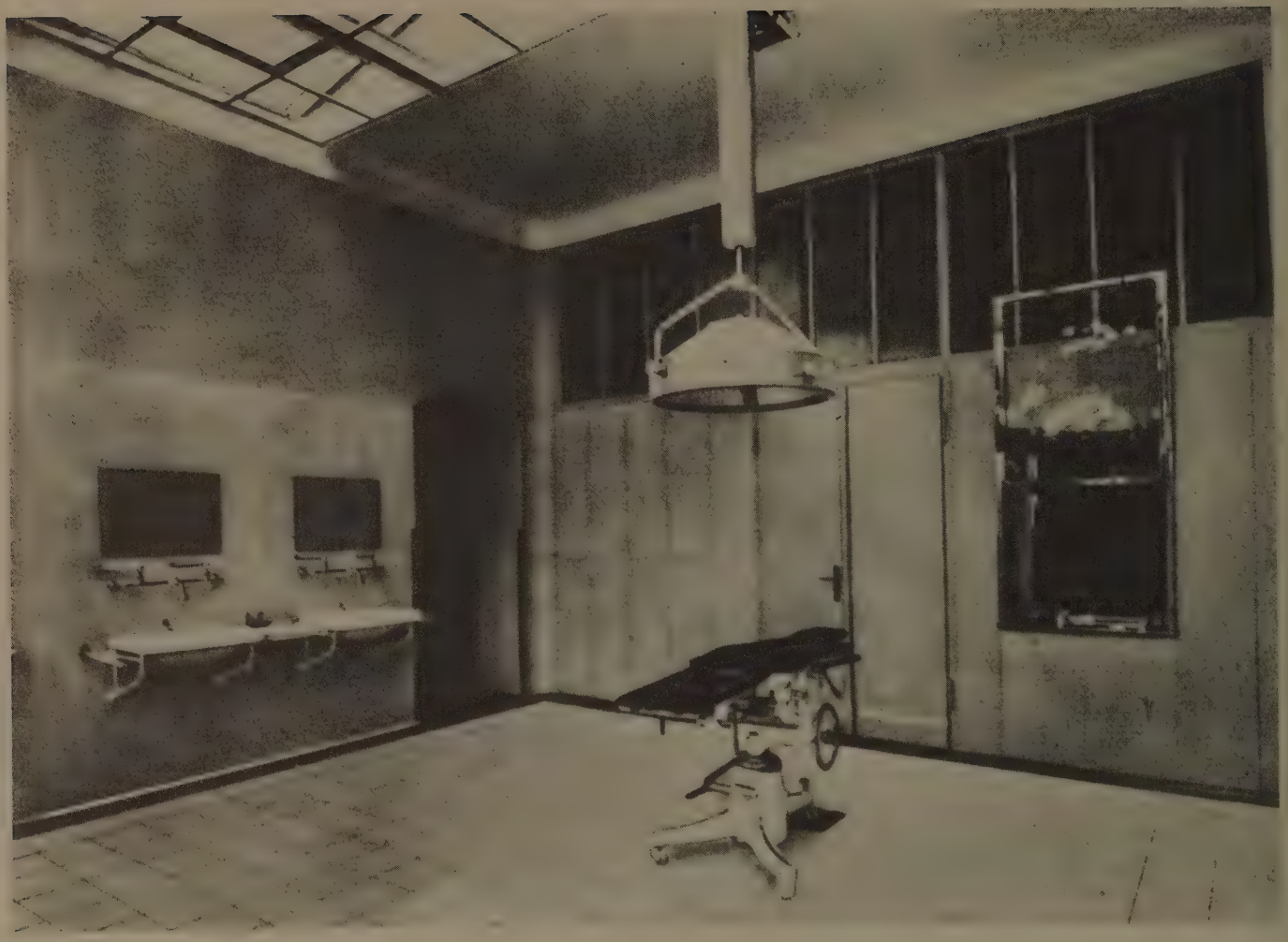
LEFT: MUNICIPAL BUILDING AUTHORITY, FRANKFURT-AM-MAIN. GARAGE.
ERNST MAY. HOUSE INTERIOR, FRANKFURT-AM-MAIN.

KREJCAR. INTERIOR OF STORE, PRAGUE.

ALTONA. UPPER CORRIDOR.
KARL SCHNEIDER (HAMBURG). RÖMER HOUSE,

STRAUMER. RADIO TOWER
RESTAURANT, BERLIN.

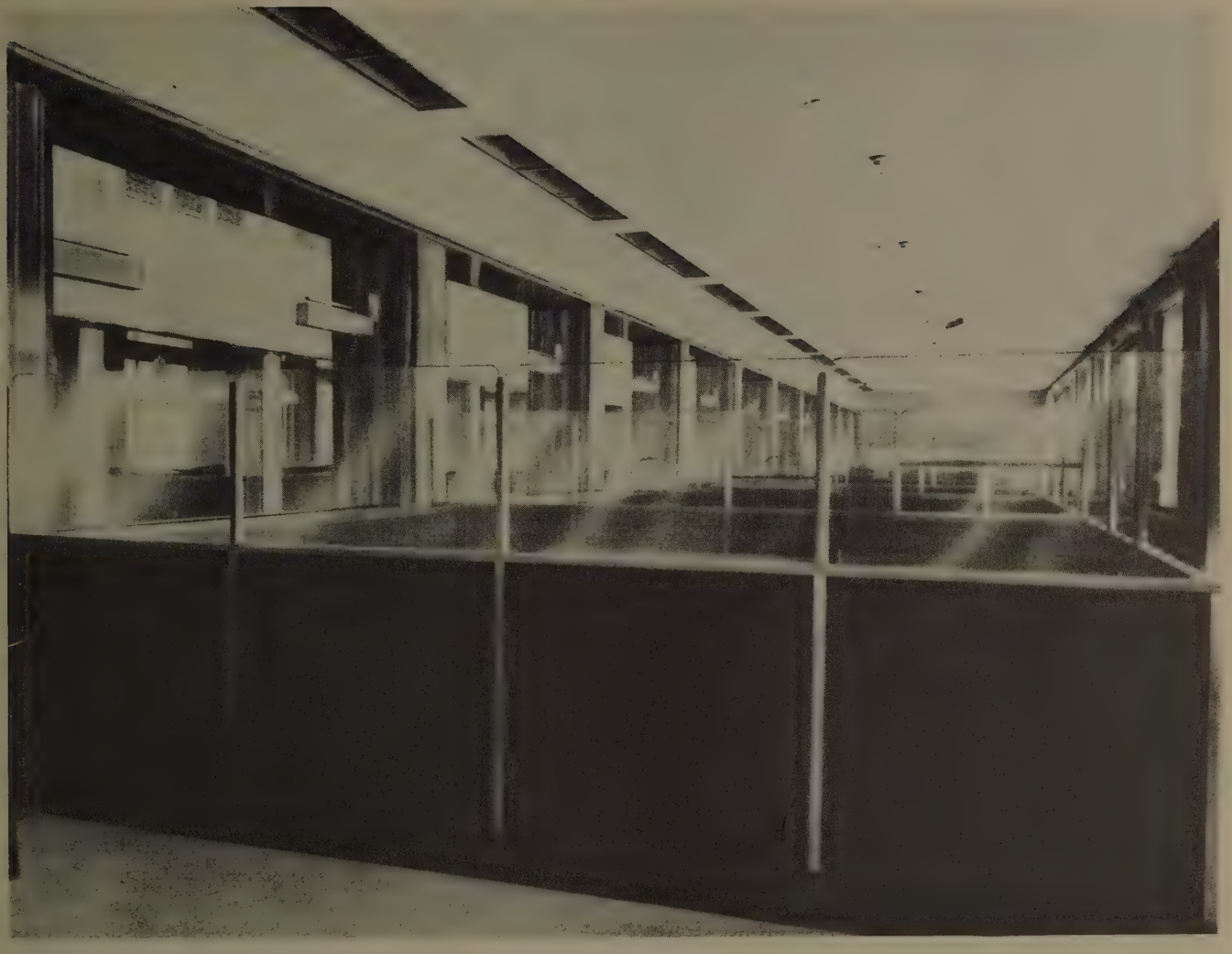
OTTO HAESLER.
CLASSROOM,
SCHOOL IN CELLE.



MINISTRY OF PUBLIC BUILDINGS, BRUNSWICK. NATIONAL HOSPITAL, BRUNSWICK. OPERATING THEATRE IN OPAQUE-GLASS.

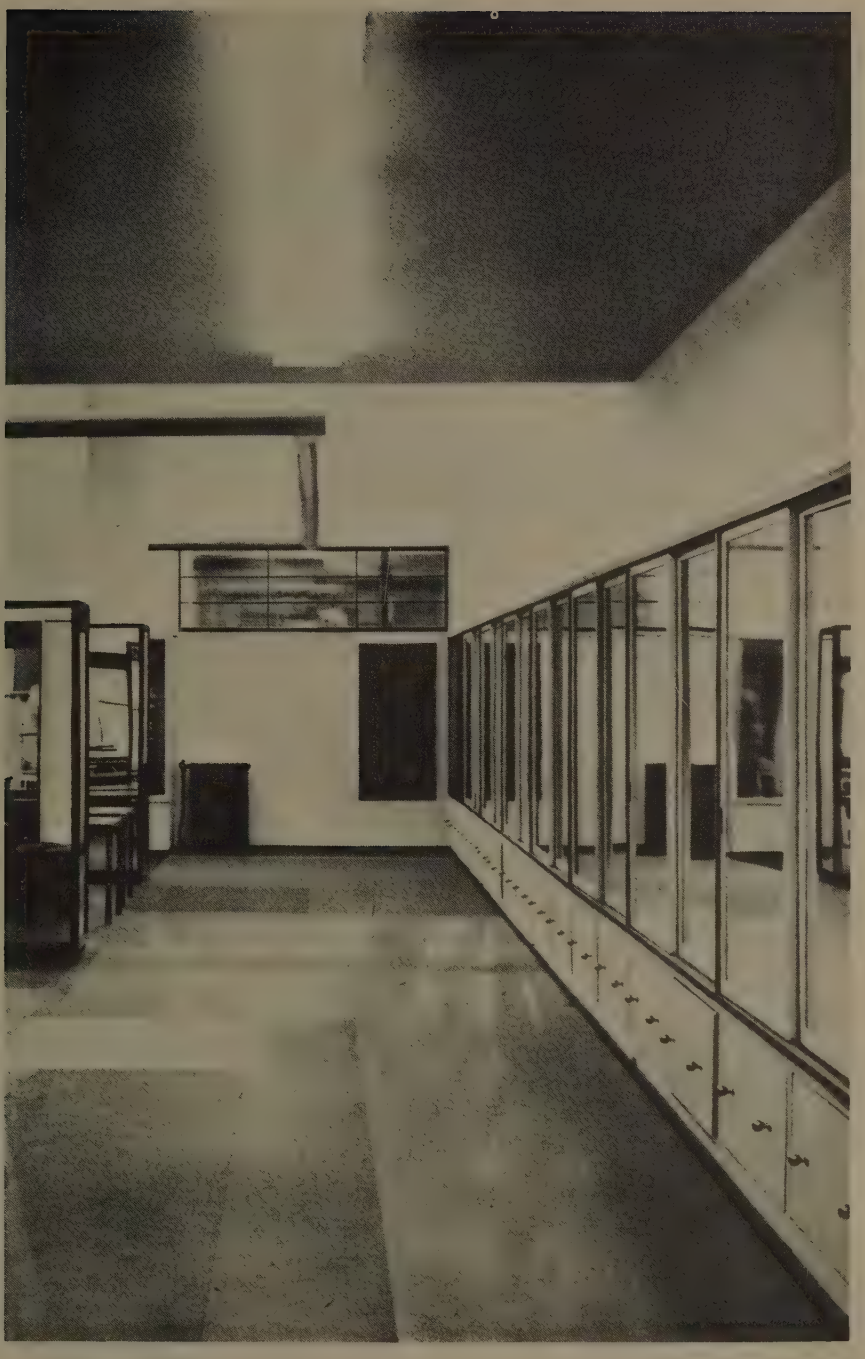
BRUNO PAUL. GLASS EXHIBITION DISPLAY. OPERATING THEATRE IN OPAQUE-GLASS.

BRUNO PAUL. GLASS EXHIBITION STAND. LABORATORY HALL.



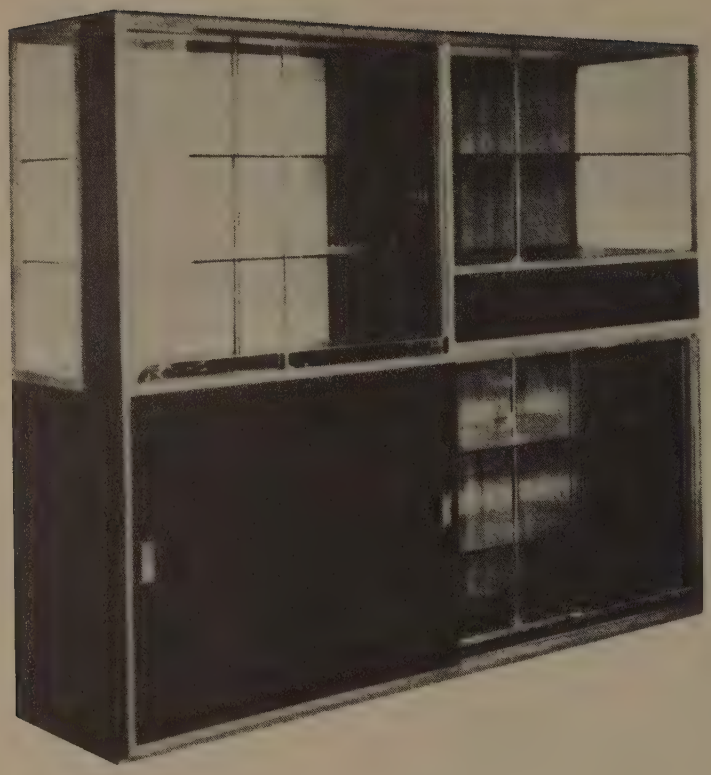
INTERIOR OF THE GERMAN NATIONAL BANK, KÖNIGSBERG.

ARTHUR KORN AND SIGFRIED WEITZMANN. KOPP AND JOSEPH'S SHOP, GLASS DISPLAY UNITS.

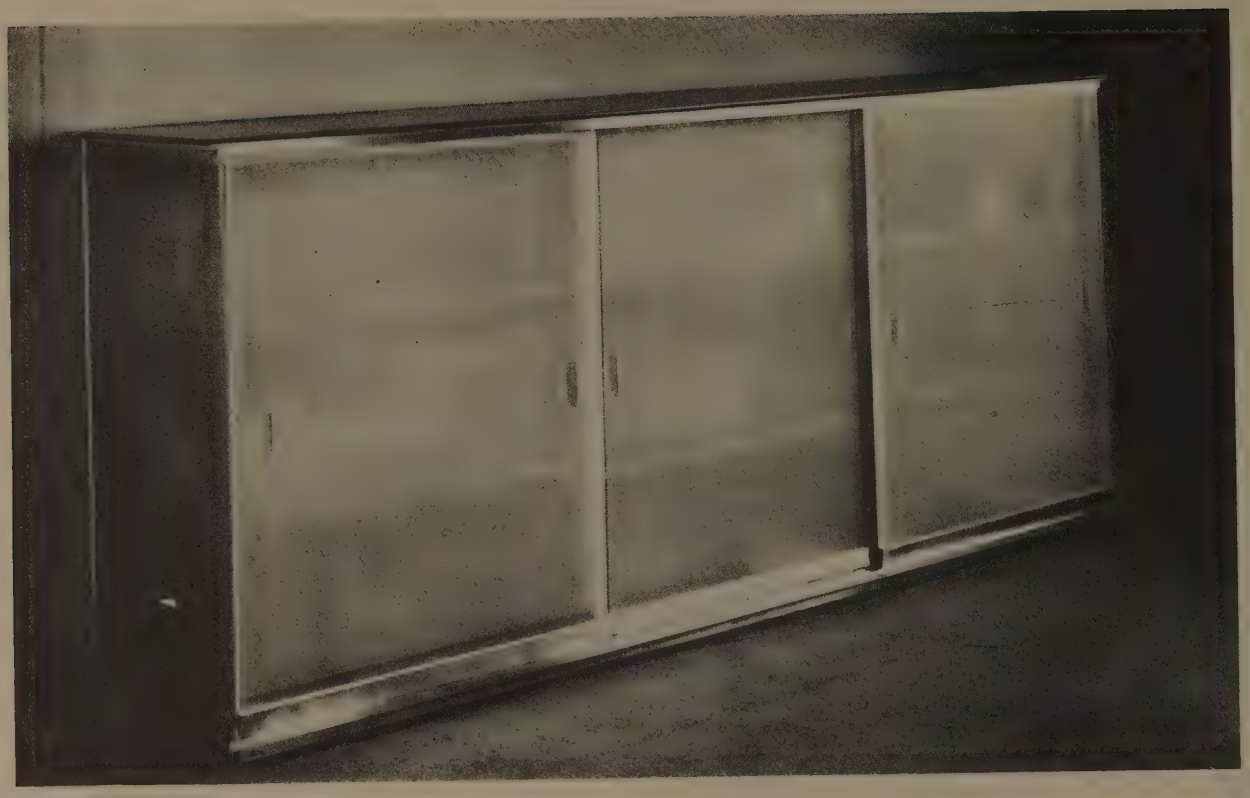


KARL SCHNEIDER (HAMBURG) INTERIOR OF SHOP FOR HAMMERSCHLAG.

WALTER GROPIUS. GLASS CUPBOARD UNIT.



WALTER GROPIUS. LADIES' DRESSING TABLE AND FITTINGS. BAUHAUS, DESSAU.

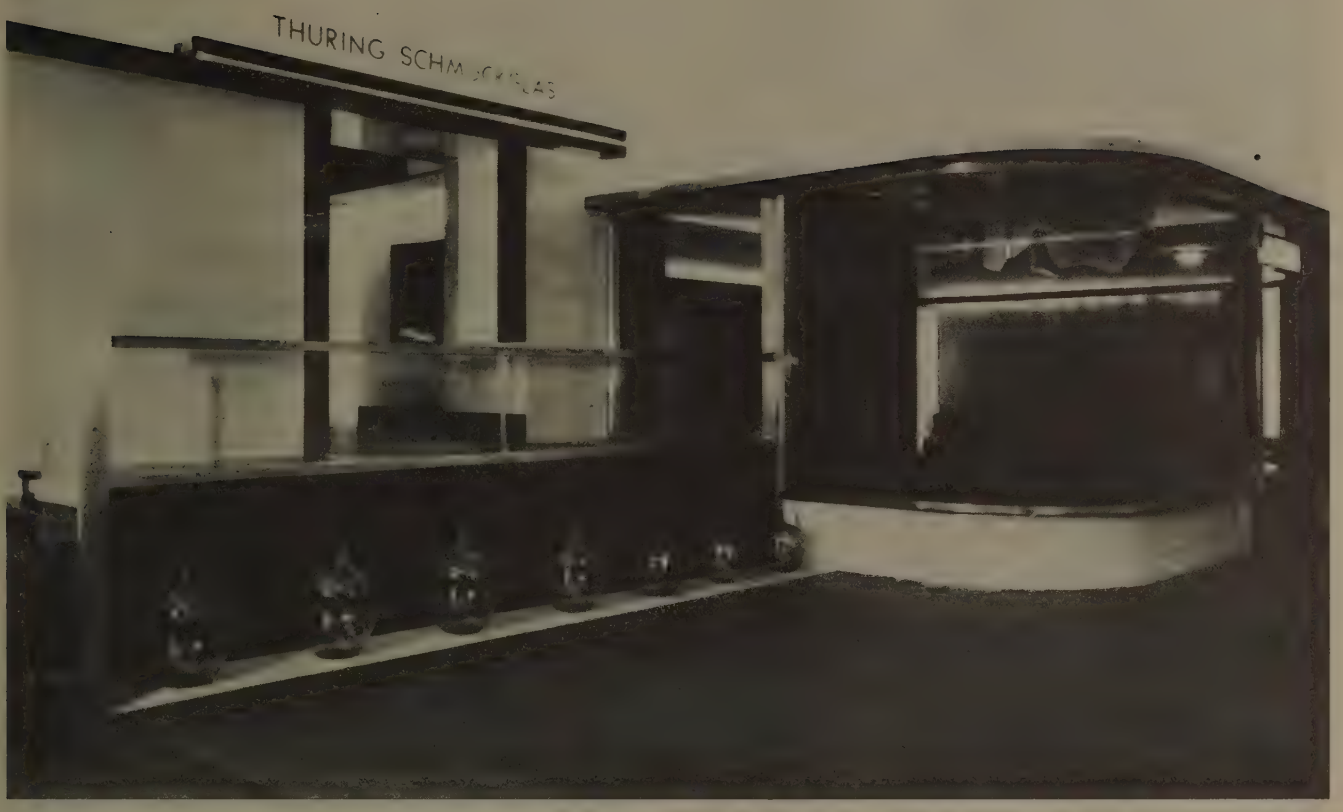


WASSILI AND HANS LUCKHARDT AND ALFONS ANKER. GLASS CUPBOARDS.

CZECHO-SLOVAKIAN
EXHIBITION, PARIS.
GLASS CUPBOARD.

ARTHUR KORN AND
SIGFRIED WEITZMANN.
MIRROR- GLASS
FRONTED CUPBOARD.

MARCEL BREUER, STEEL AND GLASS TABLE.



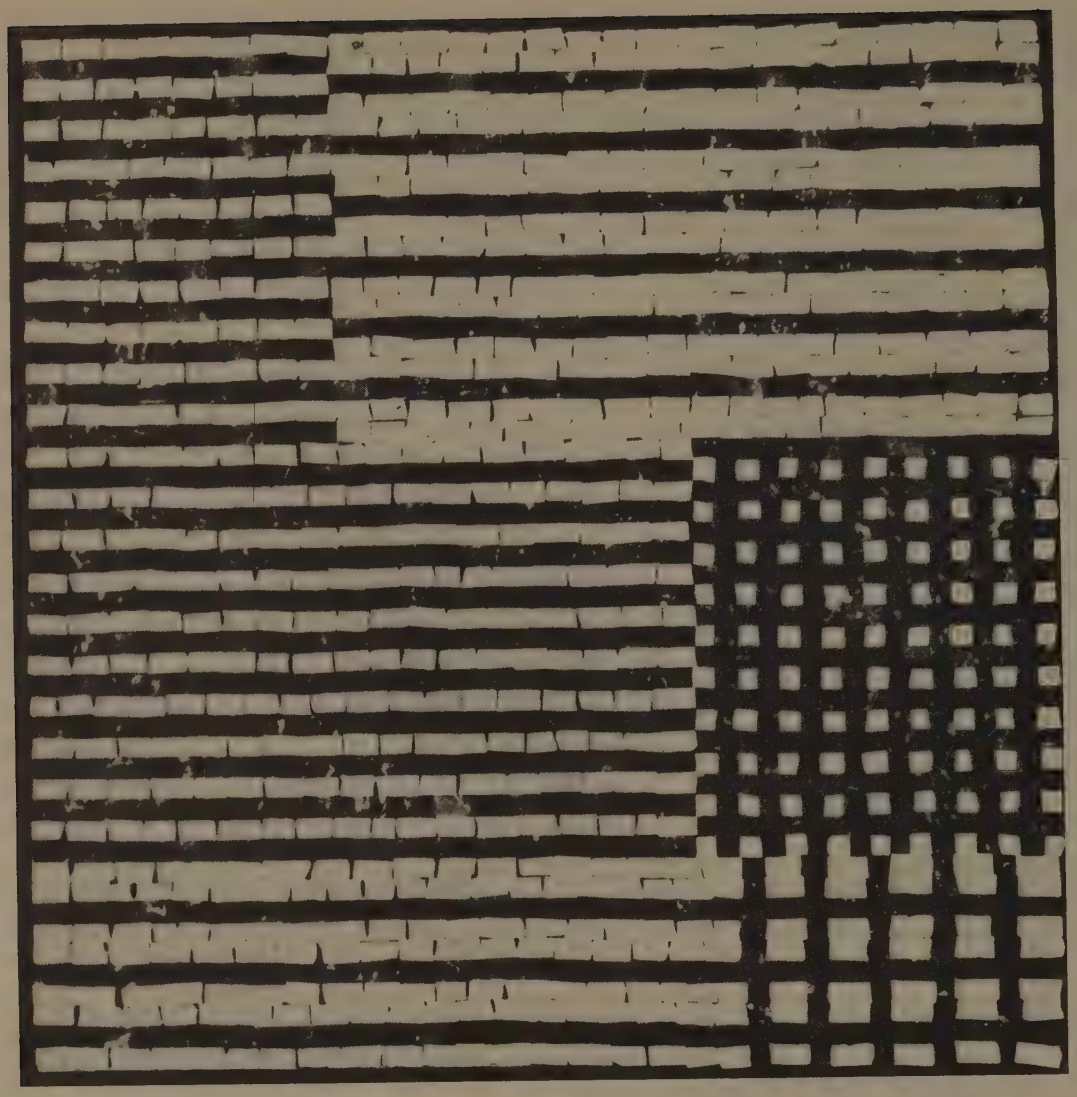
BRUNO PAUL. GLASS EXHIBITION. VIEW OF PART OF CENTRAL HALL.

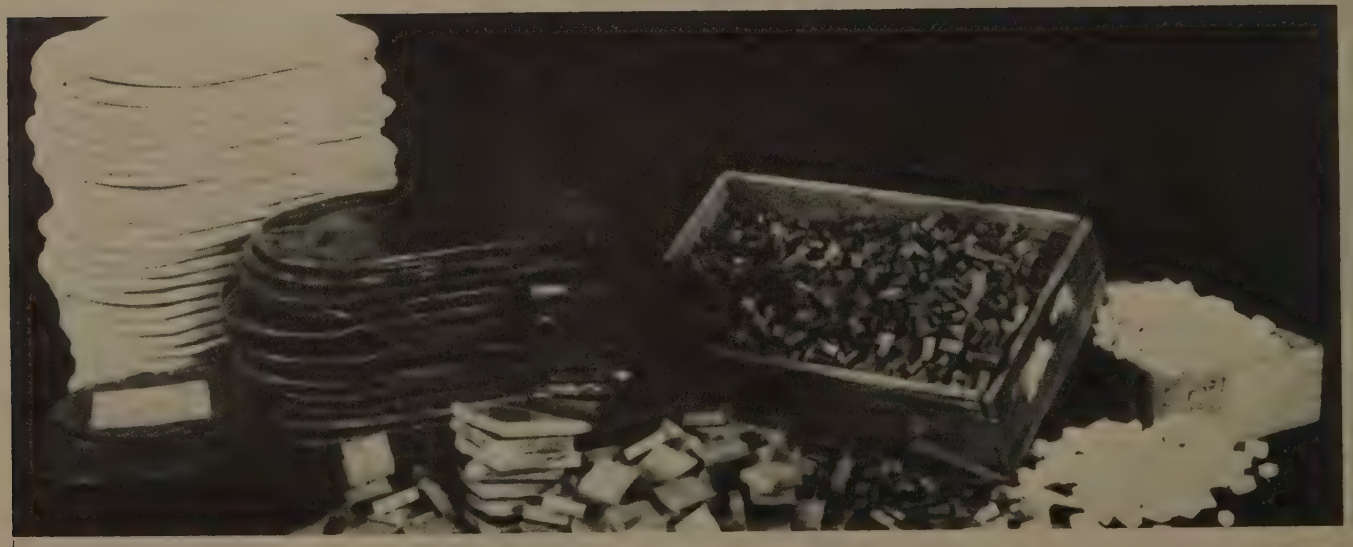
BRUNO PAUL. GLASS EXHIBITION. DISPLAY STAND FOR BOTTLES AND FLASKS.

BRUNO PAUL. STAND AT GLASS EXHIBITION.

BRUNO PAUL. SCIENTIFIC GLASSWARE.

RIGHT: BRUNO PAUL. DISPLAY STANDS FOR VARIOUS PIECES OF FUNCTIONAL GLASSWARE.
LEERDAM FACTORY. TWO PIECES OF FUNCTIONAL GLASSWARE.



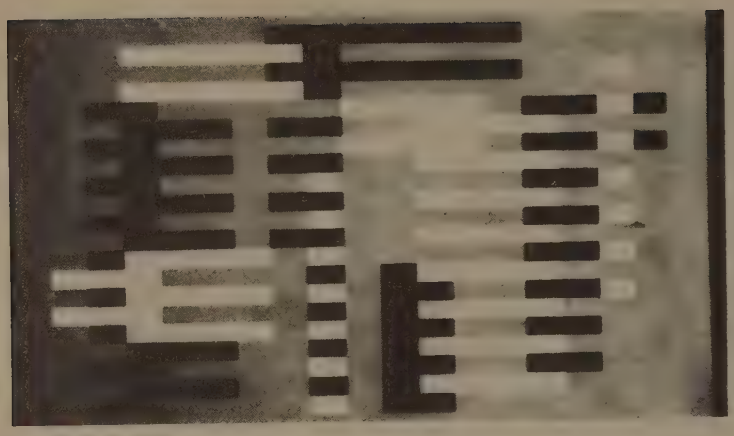


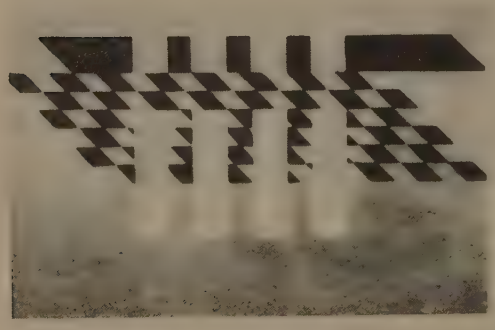
CESAR KLEIN DECORATIVE MOSAIC.

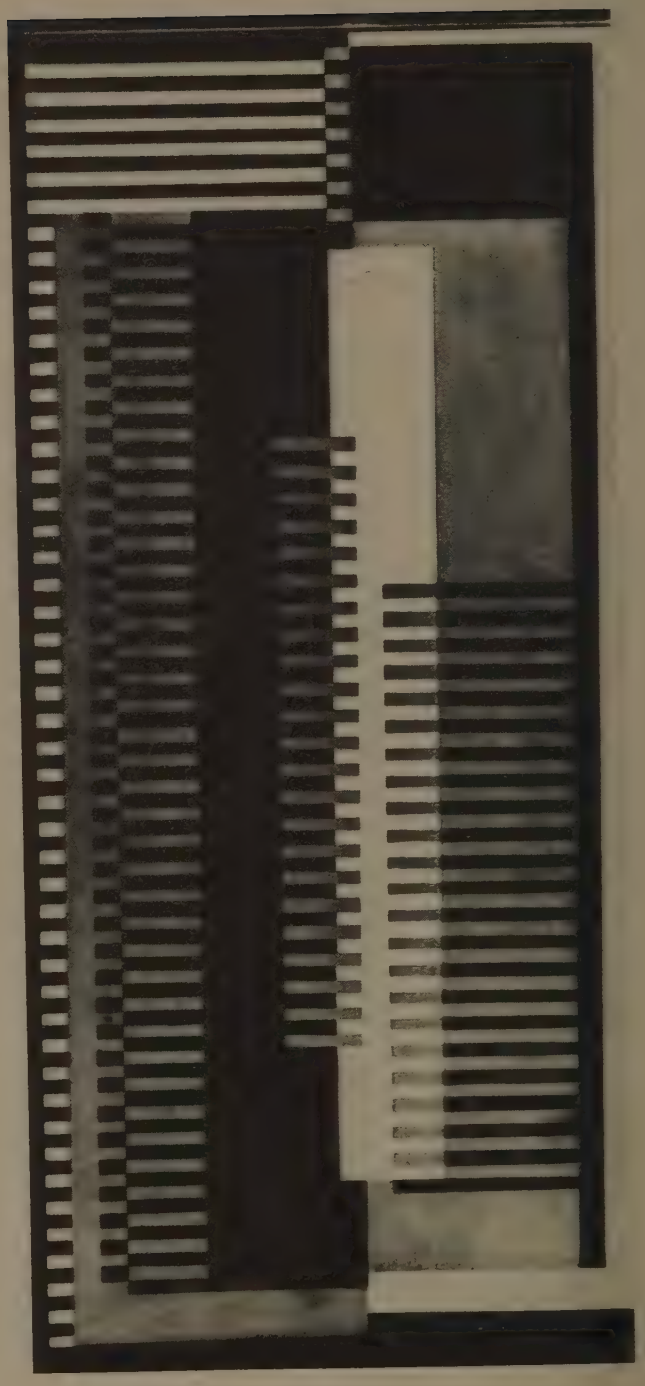
LEFT: PUHL AND WAGNER, GOTTFRIED HEINERSDORFF. BLACK AND GREY WALL MOSAIC.
PUHL AND WAGNER, GOTTFRIED HEINERSDORFF. MOSAIC TILES AND MOSAIC CUBES.

GABRIEL GUEVREKIAN. MOSAIC GARDEN FOR THE HOUSE OF THE VICOMTE DE NOAILLES, HYERES.

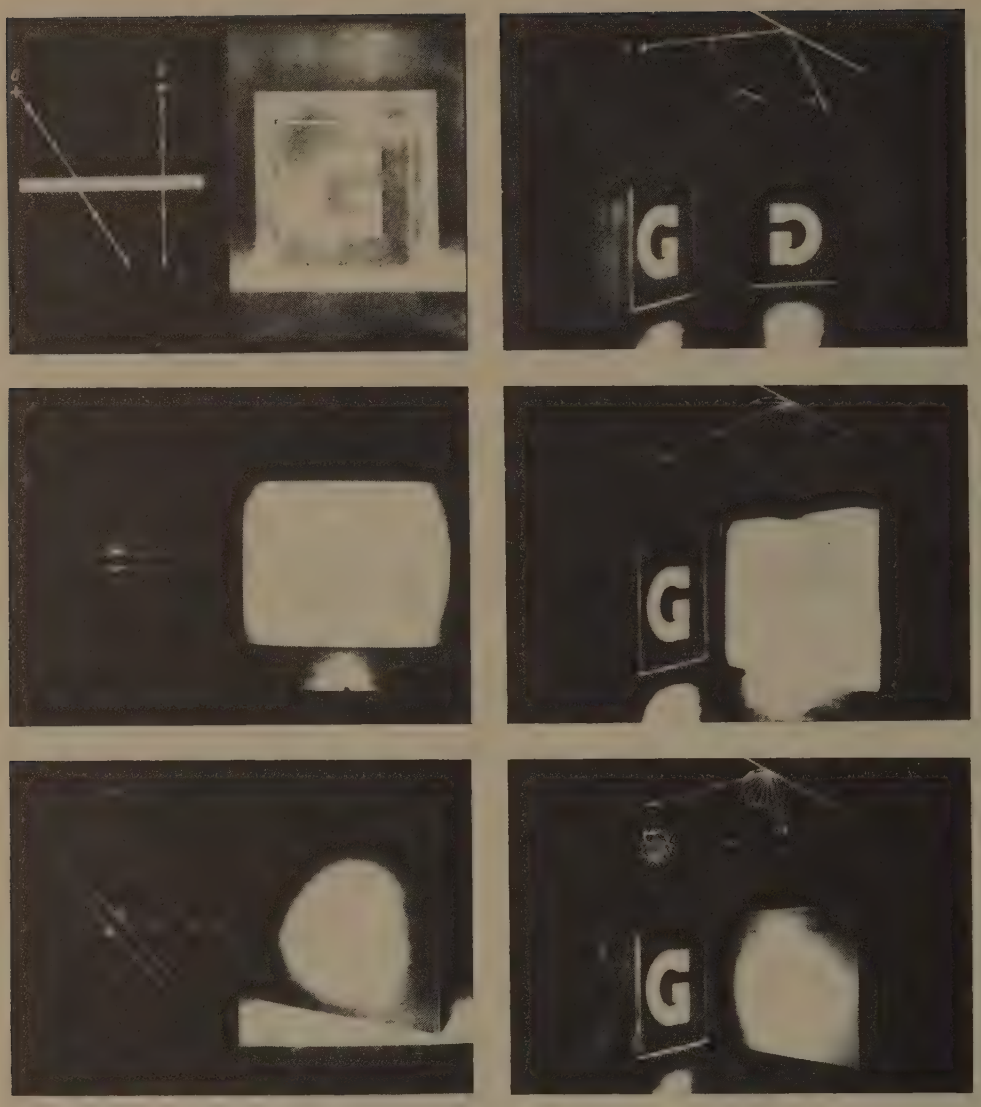
JOSEF ALBERS. GLASS PICTURE IN WHITE ON BLACK.







JOSEF ALBERS. PICTURES ON SHEET GLASS.



THE PROPERTIES OF VARIOUS MATERIALS USED IN GLASS TECHNOLOGY.

LEFT HAND COLUMN

DIRECT TRANSMISSION, NO DISPERSION (e.g. CLEAR GLASS)

DIFFUSE TRANSMISSION, GOOD DISPERSION (e.g. GOOD OPAL GLASS)

PARTIAL TRANSMISSION, MEDIUM DISPERSION (e.g. GROUND GLASS)

RIGHT HAND COLUMN

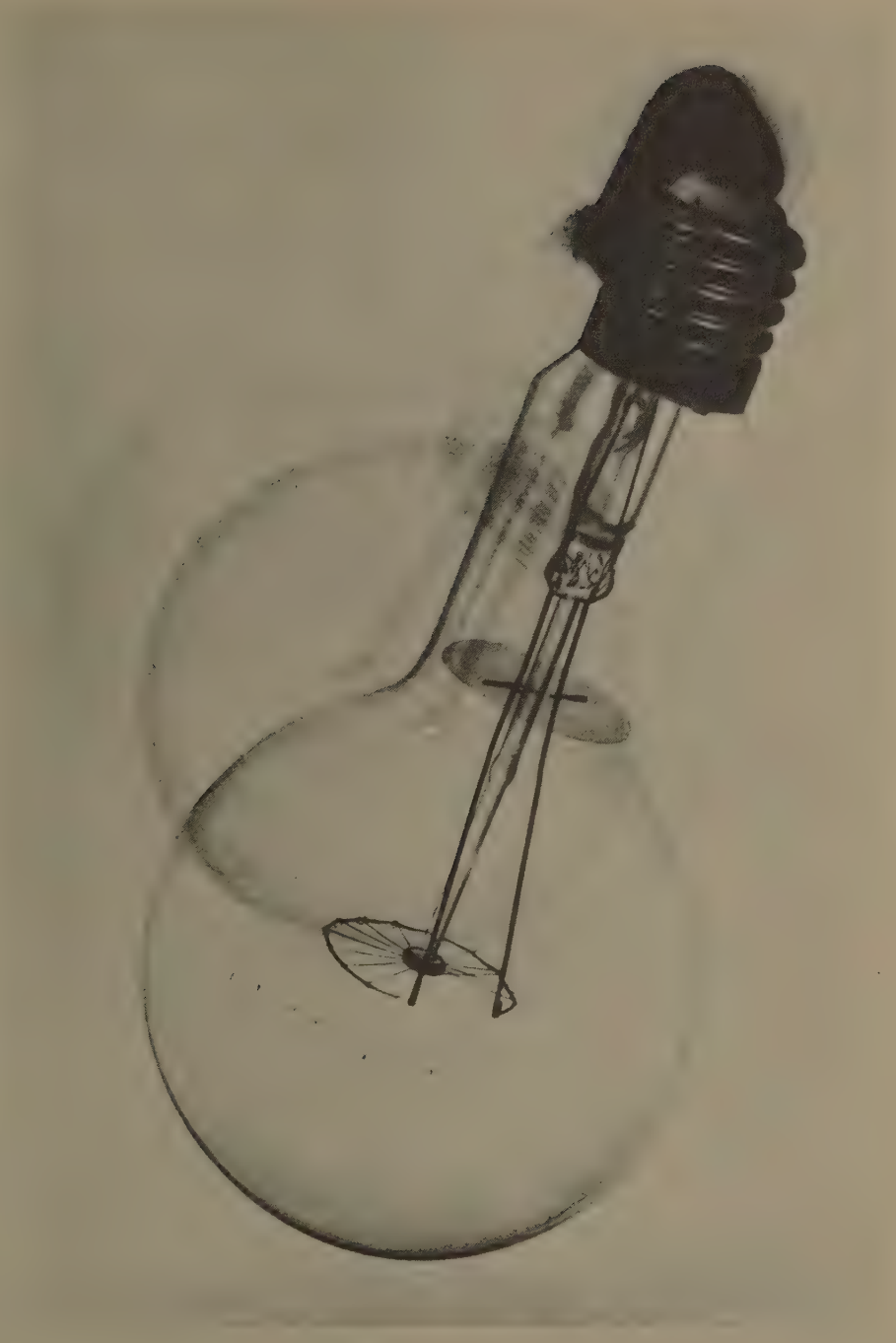
MIRROR REFLECTION (e.g. MIRROR GLASS)

DIFFUSE REFLECTION (e.g. GROUND OPAL GLASS, ALMOST COMPLETE DIFFUSION)

PARTIAL REFLECTION (e.g. DECORATIVE GLASS)

ENTRANCE HALL LIGHTING. OVERHEAD LIGHTING DURING THE DAYTIME. THE SAME IMPRESSION IS GIVEN AT NIGHT WITH LIGHTING UNITS ARRANGED ABOVE THE EFFICIENT LIGHT DISPERSING CEILING (OPAL GLASS).

ENTRANCE HALL LIGHTING. BY DAY FROM OVERHEAD LIGHTING (LEFT HAND SIDE OF PICTURE) AND AT NIGHT FROM ARTIFICIAL OVERHEAD LIGHTING (RIGHT HAND SIDE).



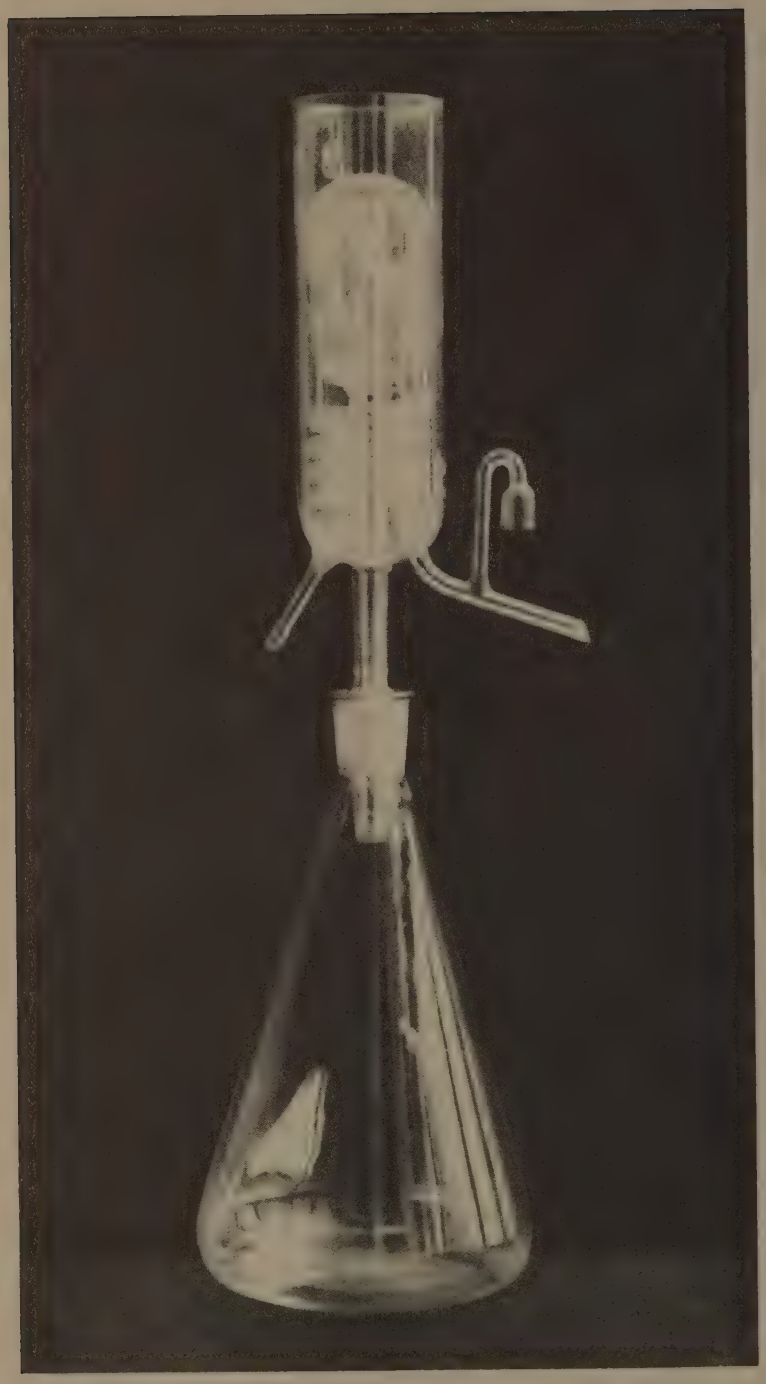
500-VOLT ELECTRIC LIGHT BULB BY PINTSCH.

ARTHUR KORN AND SIGFRIED WEITZMANN. TABLE LAMP
WITH STANDARD GREEN SHADE.

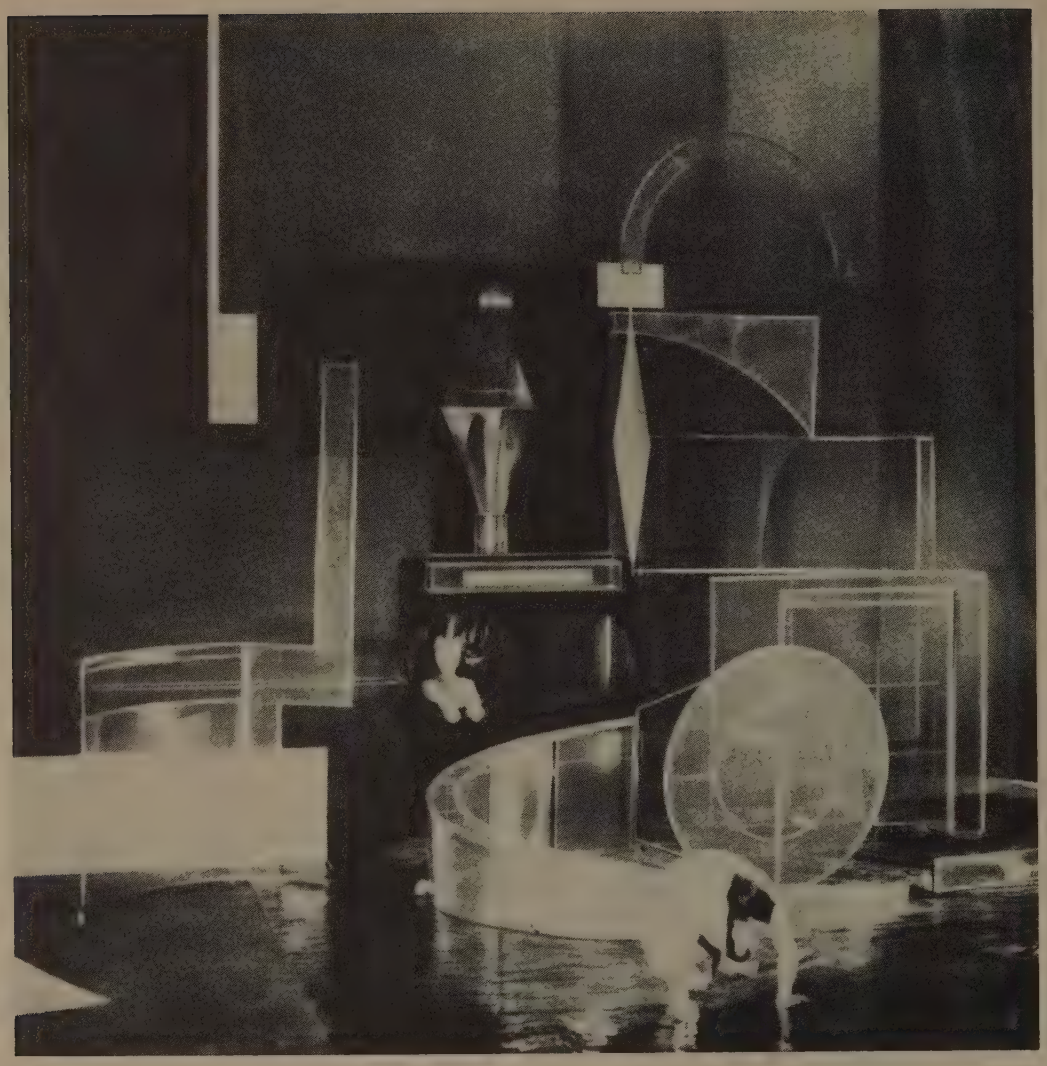
BRUNO PAUL. GLASS EXHIBITION, STUTTGART, 1929, OPTICAL ROOM.

BRUNO PAUL. GLASS EXHIBITION, ROOM FOR CHEMICAL GLASSWARE.

NATIONAL TECHNICAL SCHOOL FOR GLASS INSTRUMENT TECHNOLOGY, ILMENAU. LARGE BLOWN GLASS CONDENSING COIL.



NATIONAL TECHNICAL SCHOOL FOR GLASS INSTRUMENT TECHNOLOGY. ILMENAU. GLASSWARE.



NAUM GABO. BALLET SET FOR SERGE DIAGHILEFF.

Abel & Mehrtens
Warehouse, Cologne 24

A.-G. fur Glasfabrikation
Bricks made of moulded glass 43

Josef Albers
Glass pictures 129-131

Artaria & Schmidt
Window 68-69

Augsburger Buntweberei
Ceiling in 'Luxfer' tiles 42

Otto Bartning
Children's home 82

Peter Baumann
Shops in Cologne 94, 95

H. P. Berlage
Church of Christ Scientist, The Hague 54

Bijenkorf
Light-well surround, The Hague 81

Marcel Breuer
Steel and glass table 120

J. A. Brinkman & L. C. van der Vlugt
Van Nelle tobacco factory, Rotterdam 20

Jan W. E. Buys
'De Volhardung' Co-operative, The Hague 27

Le Corbusier & Pierre Jeanneret
Centrosoyus building, Moscow 19
House at Geneva 62
Houses, Weissenhofseidlung, Stuttgart 63, 65
House at Auteuil 64
Country House 66
Studio 67

Richard Döcker
Shop and offices for 'Luz' 35

J. Duiker
Sanatorium, Hilversum 55-57

Bohuslav Fuchs
Shop and offices, Brunn 25

Joseph Fuchs
Exhibition pavilion, Brunn 80

E. & O. Fucker
Music and photographic shop, Frankfurt 88, 89

Naum Gabo
Ballet set for Diaghilev 142

German Railways
Overhead lighting for the Königstrasse subway 44, 45

M. Ginsburg
Factory and office projects 22
Glass cupboard, Czechoslovakian Exhibition, Paris 119

Walter Gropius
Bauhaus, Dessau 14-18
Office building, Werkbund Exhibition, Cologne 18
Glass cupboard unit 116
Ladies' dressing table 117

Gabriel Guevrekian
Mosaic garden 128

Erwin Gutkind
Children's home, Lichtenberg 74, 75
Part of a housing estate, Berlin 77

Otto Haesler
School gymnasium, Celle 48
Country house 72, 73
School classroom, Celle 109

Hastings (Michigan)
Factory 20

César Klein
Mosaic 127

Königsberg
Interior of bank 113

Arthur Korn & Sigfried Weitzmann
Office project for Fromm 25
Middle section of a business centre 29
Shop for Kopp & Joseph, Berlin 85-87
Display units for Kopp & Joseph 114
Glass cupboard 119
Table lamp 136

Carl Krayl
Local health insurance building, Magdeburg 46, 47

Jaromir Krejcar
Store interior, Prague 108

Jiri Kroha
Exhibition pavilion, Brunn 40

G. Kroka
Restaurant, Prague 103

Leerdam Factory
Two pieces of functional glassware 125

Wassili & Hans Luckhardt & Alfons Anker
Office project, Berlin 30
Telschow house, Berlin 31
König-Bar and office building, Berlin 32
Office building, Berlin 33
Thannhäuser Gallery, Berlin 84
Shop interior for S. Kaufmann 84
Dining room 100
Glass cupboards 118

Robert Mallet-Stevens
Swimming bath 102

Ernst May
House interior, Frankfurt 107

Erich Mendelsohn
Competition project: Mosse pavilion 28

Mies van der Rohe
Glass skyscraper project 10
Project for the Adam building 11
Project for a bank, Stuttgart 12
Project for an office block 12
Project for an office building in the Friedrichstrasse 13
Apartment building, Weissenhofsiedlung, Stuttgart 59
Plate glass display stand 97-99
Interior of apartment building 107

Ministry of Public Buildings, Brunswick
Operating theatre 110

Werner Moser
Office building project, Chicago 21

Municipal Building Offices, Frankfurt
Electricity Works 80
Garage 106

National Technical School for Glass Instrument Technology
Blown glass condensing coil 139
Glass apparatus 140, 141

Osram
Properties of various materials used in glass technology 132
Hall lighting by day 133
Artificial hall lighting at night 134

Bruno Paul
Sinn department store 34
Operating theatre, Glass exhibition 111
Laboratory hall, Glass exhibition 112
Part of the Central Hall, Glass exhibition 121
Display stand for bottles and flasks 122
Stand at Glass exhibition 123
Scientific glassware 124
Display stands for various pieces of functional glassware 125
Optics room, Glass exhibition 137
Glass exhibition room for chemical glassware 138

Philips
Glass roof 104

Pintsch
Light bulb 135

B. Pniewski & S. Sienicki
Exhibition entrance, Warsaw 41

Press Exhibition
National Pavilions at the Press Exhibition, Cologne 38-39

Public Building Department, Frankfurt
Booking Hall 90

Puhl & Wagner, Gottfried Heinersdorf
Black and grey wall mosaic 127
Mosaic tiles and cubes 127

Adolf Rading
Mohren Pharmacy, Breslau 36, 37

Gerrit Rietveld
'Zaudy' shop, Wesel 70
Jewellery shop, Amsterdam 90

Riphahn & Grod
Shop for Rosenberg,Cologne 91-92

Franz Roeckle
Workers' housing, Eschersheim 73

Alberto Sartoris
Office and apartment block, Turin 58
Project for a house, Turin 71

Hans Scharoun
House, Weissenhofsiedlung, Stuttgart 76

Karl Schneider
Römer House 78-79
Hammerschlag store, Hamburg 93
Michaelson House, Flakenstein 101
Upper corridor, Römer House 108
Interior of Hammerschlag store 115

Hans Schumacher
A.D.G.B. Pavilion, Press Exhibition, Cologne 38-39

Alois Spalek
Microscopy Room, Hlava's Institute, Prague 104

Mart Stam
Row houses, Weissenhofsiedlung, Stuttgart 60, 61

Heinrich Straumer
Radio Tower Restaurant, Berlin 109

Oldrich Tyll
Girls' Hostel, Prague 50-53
Market building, Prague 57

University Children's Clinic, Tubingen
Isolation Ward 83

W. A. & A. A. Vesnin
Project for a Department Store, Moscow 23

Von Wersin
Exhibition Hall, Munich 103

Jan Wils
Olympic Stadium, Amsterdam 49

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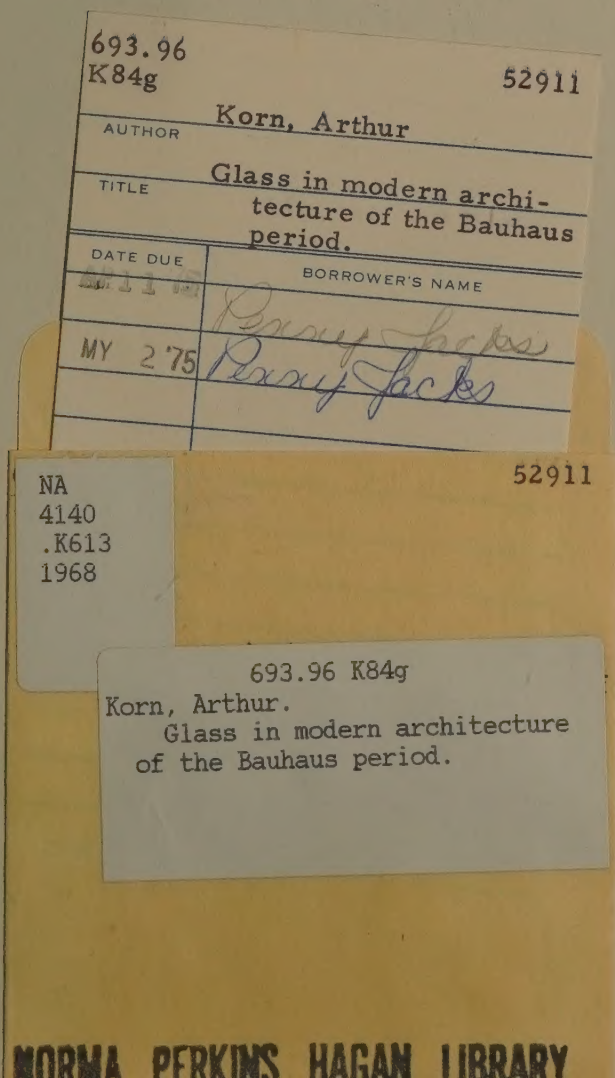

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